NEW ENGLAND PSALMODY 1760-1810:
ANALYSIS OF AN AMERICAN IDIOM

Volume I

by
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Dedicated with affection to
Ruth, Laura, Sarah;
my family.

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The bringing forth of a dissertation is accompanied, like most births, by pain and travail. But the common complaint "There must be a better way" finally gives ground to the pious platitude "It really was not so bad." There are many people and institutions, however, whose encouragement and help prevented the entire project from dying a-borning. Thanks first of all goes to members of my dissertation committee, Dr. Carl Alexius, Dr. David Crawford, Dr. Gwynn McPeek, and Dr. Christopher Reaske for their helpful criticism and suggestions. Thanks, too, to the staff of the Clements Library of the University of Michigan for help in the initial stages of research. The administration of Calvin College (where the writer is assistant professor of music) which gently and subtly prodded and also granted two leaves of absence; the choir of Shawnee Park Christian Reformed Church who sang and enjoyed many of the tunes from the repertory--to these also go my heartfelt thanks. Above all, I wish to thank two people: my advisor, Dr. Richard Crawford, with whom I carried on a lively (and expensive) correspondence, to whose personal tune files and tunebook library I was granted unlimited access, whose personal encouragement carried me past periods of self-doubt, and whose persistent and

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PREFACE

The analysis of any music entails a certain amount of risk. In the case of New England psalmody of the period 1760-1810 the risk is twofold. In the first place, the writer has analyzed a selection of 174 short pieces and has projected the results of this analysis on the entire New England repertory. The sample selection does, however, represent a variety of musical forms and styles present in New England psalmody as well as a cross section of composer types. In the second place, given the very small dimensions of individual tunes, analysis of a single musical component in any one tune tends to grant to that component a far greater importance than if it were found in a piece of larger dimensions like a sonata or symphony. However, it must be understood that analysis of a single tune is analysis of the larger repertory. It is the conclusion of this study that there did exist a common practice among the New England composers and certain tunes are typical of the output in general.

All of the tunes originally were published in vocal score arrangement, that is, with a single vocal part per staff, without any keyboard accompaniment. Of the four voice parts, commonly called treble, counter, tenor, and bass, the treble, counter, and tenor were notated usually in the treble clef, and the bass in the bass clef. Not infrequently, however, especially in the publications of William Billings, was the counter (alto) notated in the alto clef. The tenor very infrequently appeared in the tenor clef. In the present edition of New England and English tunes, the original notation of pitch and rhythm as well as the original meter signatures have been retained. The tunes appear, however, in hymnbook format, that is, two vocal parts in each of two staves--the treble and counter in treble clef, the tenor and bass in bass clef.

Although psalm tunes are multi-stanzaic pieces, the tunebook compiler ordinarily included only one stanza of text with each tune. Original texts, whenever present, have been retained. In the case of those tunes taken from tunebooks which provided only incomplete texts or omitted them entirely, appropriate texts have been supplied by the editor from Samuel Worcester's edition (1839) of Isaac Watts's psalms and hymns. (See Bibliography, p. 542.) This source can also be consulted for additional stanzas to almost any tune.

This dissertation includes 174 mostly four-part settings (some three-part) of psalms and hymns. They are all eminently singable by choir,[1] and because of the two-stave hymnbook format, are easily playable on a keyboard instrument. In addition, the tunes may be used as solos with string or wind instrument accompaniment by having the solo voice take the melody or air and the instruments the remaining parts.[2] In short, this is not only an analytical study; it is also an anthology of sacred vocal and choral music.

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[1] Because eighteenth-century singing school teachers often used male and female voices on both the treble and tenor, the basic four-part (SATB) texture could be thickened to a six-part (SSATTB) texture.

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[2] Additional performance suggestions are found in the author's edition of four tunes from this repertory entitled "Four Psalm Tunes from *The New England Harmony* by Timothy Swan (New York: G. Schirmer, 1972).

TABLE OF CONTENTS

DEDICATION iii
ACKNOWLEDGEMENTS iv
PREFACE vi
LIST OF TABLES xi
LIST OF ILLUSTRATIONS xiii
LIST OF APPENDICES xiv
INDEX OF TUNES BY TITLE. xv

PART ONE - THE NEW ENGLAND SYSTEM

CHAPTER I: INTRODUCTION 1

The Traditions of Psalmody and Hymnody in the Christian Religion
Definition of Terminology
Psalmody in New England
The Changing of a Tradition
The Rise of the New England Singing School
The Tunebooks
The New England Tunesmiths
Nineteenth-Century Musical Reformers
The New England Repertory

CHAPTER II: SCALE, KEY, TONALITY, HARMONY. . . . 42

The Gamut
The Scale and the New England Diatonic System
The Major-Minor Harmonic System
Chromatic Alterations
Modulation
Cadential and Other Formulae

CHAPTER III: RHYTHM, METER, AND DECLAMATION . . . 91

Notation
Time Beating
Declamation and the Rhythmic Structure of the Phrase

CHAPTER IV: DISCORD AND HARMONY 155

Classification of Discordant Intervals
Discords and the New England Diatonic System
Discord Location, Duration, and Frequency
The Elements of Discord: Classification, Location and Frequency
Analysis of Discords and Discord Elements
Discord Sets
Harmony and the Yankee System

CHAPTER V: MELODY. 232

The Idiom
Melodic Quality and Structure
Melodic Ornamentation
Melodic Independence and Air Domination

CHAPTER VI: TEXTURE 280

PART TWO - THE AMERICAN IDIOM AND THE CORE REPERTORY . . 299

Descriptive Tables and Background Information . . 299

The Music 324

The American Idiom: Significance of the Core . . 435

APPENDICES 441

BIBLIOGRAPHY 535

XUM

LIST OF TABLES

Table

1. Key Frequency and Distribution Among 174 Tunes . . . 53
2. Keynote Cadence Types 80
3. Frequency of Cadence Types 82
4. Rhythm and Meter 93
5. Frequency of Mood Among 174 New England Tunes . . . 97
6. Syncopated and Protracted Notes 101
7. Relationship of Poetic Meter to Phrase Length in 174 New England Tunes 110
8. Rhythmic Structure of "York" 117
9. Classification of Intervals 162
10. Frequency and Location of Discords in Twenty Randomly Selected Tunes 171
11. Classification of Elements of Discord 175
12. Type and Frequency of Discord Elements 181
13. Triad Color and Frequency 216
14. Triad Structure 218
15. Chord Progression 220
16. Root Movement 222
17. Composer Groups 300
18. The Core Repertory 303

19. General Information. 312

20. Style Classifications 316

21. Style and Composer Group Distribution 321

LIST OF ILLUSTRATIONS

Plate

I. Title Page and Table of Contents from John Tufts's An Introduction to the Singing of Psalm-Tunes, fifth edition. 26

II. Title Pages of the Two Divisions of Daniel Bayley's American Harmony, fifth edition 30

III. The Gamut, or Scale of Music 43

IV. Title Page of William Billings's Continental Harmony . 47

V. Title Page from Timothy Swan's New England Harmony. . 92

VI. A Scale of Notes and Their Proportions 100

LIST OF APPENDICES

Appendix

A. Supplementary Material and Biographical Information About the Four Composer Groups 441

B. Index of European Tunes. 452

C. Index of New England Tunes 456

D. Additional Yankee Tunes. 462

E. Revisions of Three Billings Tunes. 532

INDEX OF TUNES BY TITLE

Acts 3 motet (also Psalm 116, Dundie, Eaton, Windsor) by Tye 337
Adeste Fidelis (also Oporto, Portuguese Hymn) 362
Advent by Belcher 224
Ah, Lovely Appearance of Death by Lampe 237,265
Albany by Edson 288
All Saints (also Bolton, Wareham) 351
Alpha by Belcher 138
Alpha by Holden 463
Amanda by Gillet 113
Amanda by Morgan 247,277
Amherst by Billings 390,532
America by Strong 292
Amsterdam 363
Andover by King 463
Andover by Strong 464
Andover by Wood 465
Angel's Hymn 325
Ashburnham by Kimball 466
Aurora by Billings 467
Autumn by Pilsbury 253
Aylesbury (also Wirksworth) 385

Babylon by Benham 250,251
Babylon by French 65
Baltimore by Ingalls 296
Bangor 404
Bath (also Buckland) 345
Bedford 338
Bellingham by Billings 471
Bennington by Read 72
Bethany by French 468
Bethesda 363
Bethlehem 469
Beverly (also St. Thomas's) by Williams 348
Blue Hill by Belknap 472
Boston by Edson 473
Bray (also George's, St. George's) 385
Bridgewater, by Edson 391
Bristol (also Christmas) by Madan 370
Bristol by Swan 410
Bromsgrove (also Broomsgrove, Crowle) 351
Brookfield by Billings 358,533
Brookfield by Chandler 474

Buckingham 242,352
Buckland (also Bath) 345
Buckland by Brownson 475
Burford (also Hexham) 353
Burwick by Swan 276

Calvary by Read 411
Cambridge by Pilsbury 134
Cambridge Short (also London, Psalm 25 motet, Southwell) 12,335
Canterbury (also Psalm 33, English, Low Dutch) 235,326,327
Canton by Holden 476
Carolina by French 257
Castle Street 369
Chester by Billings 235,359
Christmas (also Bristol) by Madan 370
Colchester by Brownson 477
Colchester by Tans'ur 346
Columbia by Billings 226
Columbia by Jenks 478
Commemoration by Holden 73
Confidence by Holden 479
Coronation by Holden 392
Coventry (also Little Marlborough) 346
Crowle (also Bromsgrove, Broomsgrove) 351
Crucifiction by Benham 57

Dalston 386
Death's Alarm by Benham 78
Delight by Coan 481
Denmark by Madan 370
Digby by Swan 59
Doomsday by Wood 482
Dundie (also Acts 3 motet, Eaton, Psalm 116, Windsor) by Tye 337
Dunstan by Madan 374
Durham by Brownson 284
Dying Christian (also New York) 375

Eaton (also Acts 3 motet, Dundie, Psalm 116, Windsor) by Tye 337
Edinburgh by Holyoke 237,264,483
Egypt by Swan 136
Enfield by Chandler 393

Fairlee by Holden 484
Falcon Street (also Newton, Silver Street) 387
Framingham by Billings 230
Franklin by Cook 485
Freedom by Gillet 121

Friendship by Cook 485
Funeral Thought 387

Gainsborough (also St. Martin's, St. Matthew's, Norfolk) by Tans'ur 356
Geneva by Cole 488
George's (also Bray, St. George's) 385
Georgia by Lee 486
Gethsemane by Belcher 242,487
Gilead by Billings 489
Goshen (also Psalm 25) by Gillet 426
Gratitude by Gillet 490
Greenfield by Edson 412
Greenwich by Read 413

Habakkuk 379
Halifax by Swan 184
Hanover (also Psalm 149, St. Michael's) by Croft 339
Hartford by Carpenter 414
Hebron by King 491
Hexham (also Burford) 353
Hillsborough by King 491
Hotham 381

Immanuel by Babcock 492
Invitation by Jenks 148
Invocation by Billings 149,240
Ipswich (also Portsmouth) 382
Irish 353
Isle of White (also Isle of Wight, Sharon, St. Peter's) 401

Jordan by Billings 365
Jubilee by Brownson 222
Judgement by Read 416

Kennebunk by Holyoke 438
Keys of Canterbury, the 238
Kingsbridge 354

Landaff (also Psalm 1, Psalm 50, Old 50) 234,327,328
Lebanon by Billings 151,236,417, 534
Lenox by Edson 394
Leverett Street by Lane 494
Lisbon by Read 418
Little Marlborough (also Coventry) 346
London (also Psalm 25 motet, Cambridge Short, Southwell) 12,335
London New (also Newton) 330
Lyme by Swan 273

XUM

Majesty by Billings 418
Malden (also St. Ann's) by Croft 341,342
Malden by Kimball 495
Maryland by Billings 395
Mear (also Middlesex) 338
Middletown by Bull 367
Middlesex (also Mear) 338
Milford by Stephenson 404
Millenium by Gillet 125
Montague by Swan 420
Montgomery by Morgan 421
Morning by Pilsbury 496
Morning Hymn 355
Mortality by Kyes 227

Namur (also Namure, Portsmouth) 340,341
Naples by Read 496
Newark by Read 500
Newburgh by Munson 497
Newbury (also Psalm 5) 406
New Hampshire by Pilsbury 498
New Hartford by Jenks 500
New Jerusalem by Ingalls 423
Newton (also London New) 330
Newton (also Silver Street, Falcon Street) 387
New York (also Dying Christian) 375
Norfolk (also St. Martin's, St. Matthew's, Gainsborough) by Tans'ur 356
Norfolk by Brownson 67
Norwalk by Jenks 502
Norwalk by Read 69
Norwich 424
No. 1 by Mann 503
No. 3 by Mann 505

Ocean 425
Ohio by Holyoke 506
Old 50 (also Landaff, Psalm 1, Psalm 50) 234,327,328
Old 100 (also Psalm 100 old, Psalm 134) 331
Oporto (also Adeste Fidelis, Portuguese Hymn) 362

Pennsylvania by Ingalls 507
Persepolis by French 88
Philadelphia by Billings 509
Pleasant Valley by Morgan 510
Plymouth 407
Portsmouth (also Ipswich) 382
Portsmouth (also Namur, Namure) 340,341
Portugal by Thorley 383
Portuguese Hymn (also Oporto, Adeste Fidelis) 362
Psalm 1 (also Landaff, Psalm 50, Old 50) 234,327,328

Psalm 5 (also Newbury) 406
Psalm 25 (also Goshen) by Gillet 426
Psalm 25 motet (also London, Cambridge Short, Southwell) 12,335
Psalm 33 by Tuckey 364
Psalm 34 by Stephenson 407
Psalm 46 by Bull 396
Psalm 46 by Chandler 511
Psalm 50 (also Landaff, Psalm 1, Old 50) 234,327,328
Psalm 100 Old (also Old 100, Psalm 134) 331
Psalm 100 New 402,403
Psalm 116 (also Acts 3 motet, Dundie, Eaton, Windsor) by Tye 337
Psalm 122 by Bull 512
Psalm 136 by Deaolph 427
Psalm 148 332,333
Psalm 149 (also Hanover, St. Michael's) by Croft 339
Putney 356

Rainbow by Swan 428
Request by Kyes 288
Resolution by French 294
Rochester (also St. Michael's) 388
Roxbury by Strong 513
Russell by Swan 61
Russia by Read 397

Sabbath by Read 108
St. Ann's (also Malden) by Croft 341,342
St. David's (also Welch) 334
St. George's (also Bray, George's) 385
St. Helen's (also Sunderland) 347
St. James's (also Sterling, Stirling) by Courteville 342,343
St. Luke's by Belcher 229
St. Mark's by Belcher 521
St. Martin's (also Norfolk, St. Matthew's, Gainsborough) by Tans'ur 356
St. Matthew's (also Norfolk, St. Martin's, Gainsborough) by Tans'ur 356
St. Michael's (also Psalm 149, Hanover) by Croft 339
St. Michael's (also Rochester) 388
St. Peter's (also Isle of White, Sharon) 401
St. Thomas's (also Beverly) by Williams 348
Salem by Holden 514
Salem by Kimball 515
Salem by Pilsbury 75
Salisbury by Brownson 516
Sharon (also Isle of White, St. Peter's) 401
Sherburne by Read 429
Solitude by Babcock 517

XUM

Somerset by Holyoke 518
Sophronia by King 519
Sounding Joy by Morgan 291
South Boston by Billings 520
Southwell (also Psalm 25 motet, London, Cambridge Short) 12,335
Stafford by Read 430
Standish 343,344
Sterling (also Stirling, St. James's) by Courteville 342,343
Stilt (also York) 336
Sudbury by Read 187
Suffield 431
Sunderland (also St. Helen's) 347
Sunderland by French 144
Sunderland by Strong 55
Sutton 348,349
Sutton (also Sutton New) by Goff 388
Sympathy by Cook 522
Symphony by Morgan 432

Tolland by Jenks 523
Topsfield by Kimball 70
Torringford by Gillet 204
Troy by Edson 142
Trumbull by Benham 524
Tunbridge by Kimball 259

Ulstic by Cole 525
Union by Belcher 246,272

Vermont by Kimball 211
Vermont by Read 255
Victory by Read 525
Virginia by Brownson 433

Wakefield by Benham 285
Walpole by Wood 526
Walsall 357
Wantage 408,409
Warren by Edson 283
Washington by Billings 190,289
Waterford by Edson 140
Waterford by Wood 153
Welch (also St. David's) 334
Wells by Holdroyd 389
Westborough by Babcock 131
Westford by Read 528
Westpoint by Chandler 146
Weston Favel 357

Wetherfield by Morgan 129
Winchester by Wittwe 344
Windham by Read 397
Windsor (also Acts 3 motet, Psalm 116, Dundie, Eaton) by Tye 337
Winter by Belknap 282
Winter by Read 434
Woodbury by Wood 127
Woodrow by Holyoke 530
Worcester by Wood 398
Worthington by Strong 531

Yarmouth by Benham 63
York (also Stilt) 336
York by Brownson 118

CHAPTER I

INTRODUCTION

The Traditions of Psalmody and Hymnody in the Christian Religion

The singing of psalms and hymns in Christian worship extends back to the early Christian era. From that time, elaborate and impressive liturgies have been built up around the Psalms and other Old Testament songs and canticles as well as non-Biblical hymns and antiphons for use in daily public and private worship. These two traditions--psalmody and hymnody--have co-existed not always peacefully in the Christian religion for nearly 2000 years; the one representing orthodoxy, conservatism, and traditionalism, the other liberalism, evangelism, and sometimes heresy.

The study of New England psalmody must be placed in the context of these two great traditions of Christian sacred song. The period 1760-1810, although it witnessed the flowering of New England choral music, saw also the waning of psalmody and the gradual ascendancy of hymnody which led in the nineteenth-century, especially in America, to the near-complete domination of hymnody.

The decline of New England psalmody at the beginning of the nineteenth century was symptomatic of the general decline of the psalm singing tradition throughout western Protestant Christianity, and for that matter, of the general decline, or relaxation, of orthodox Christianity.[1]

Definition of Terminology

Before setting forth on a study of New England psalmody, it is necessary to explain a few terms and to specifically apply those terms to the period and location in question.

A "psalm" is a solemn religious poem of praise, confession, thanksgiving, or contemplation. In a limited sense, a psalm is one of the 150 poems comprising the nineteenth book of the Bible known as "The Psalms;" however, there are many psalms elsewhere in scripture: for example, the Song of Miriam in Exodus, several psalms of David found in Kings and Chronicles, the Song of Simeon (the Benedictus) and the Song of Mary (the Magnificat) both found in Luke's gospel. For the seventeenth-and eighteenth-century

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[1] The Introductory chapter of Hymns Ancient and Modern (London: William Clowes, 1909) is a well-documented and scholarly study of both hymnody and psalmody traditions from the early Christian era to the twentieth century. Although little attention is paid to American hymnody, the authors provide rich material for the understanding of the main forces which shaped British, and indirectly, American hymnody and psalmody.

New England Puritan, "psalm" meant one of the specified 150 Biblical Psalms. The "metrical" psalm was a rhymed and metered translation of what in Hebrew may have been similar to our free verse or blank verse poetry. The "Psalter" was the book of Psalms. The "metrical Psalter" was the book of Psalm texts rhymed and metered. In neither case was music necessarily included,[2] although the various metrical psalters of the Calvinist Reformation did include other rhymed and metered Biblical selections, noted above, as well as the Apostle's Creed.

The derivative "psalmody" in its strictest sense means the setting and singing of tunes to psalm texts; the domain of psalmody is the 150 Psalms in the nineteenth book of the Bible. For this paper, however, the term shall be expanded to include any piece of Biblical poetry, some of which are today called hymns or canticles, as well as the Ten Commandments, the Lord's Prayer, and Isaac Watts's psalm paraphrases. A "psalmodist" is a composer of psalm tunes, that is, tunes set to psalm texts.

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[2] The metrical psalter of the Massachusetts Bay Puritans, commonly called the "Bay Psalm Book" did not contain tunes until its ninth edition in 1698. (See Irving Lowens, _Music_ _and_ _Musicians_ _in_ _Early_ _America_, [New York: Norton, 1964], p. 33). Allen Britton distinguishes between the "Psalters proper" (such as the Sternhold and Hopkins, Bay Psalm Book, Ainsworth, and Scottish Psalters) which gave all the words of the metrical psalms with perhaps a few tunes, and the "so-called Psalters" whose primary purpose was to give a complete collection of psalm tunes arranged for part singing; for example, the Psalters of Day (1563), Damon (1579 and 1591), Este (1592), Allison (1599), Ravenscroft (1621), and Playford (1671 and 1677), which were _textually_ re-editions of Sternhold and Hopkins. (Allen Britton, "Theoretical Introductions in American Tunebooks to 1800" [unpublished Ph.D. dissertation, University of Michigan, 1949], p. 39).

Alongside and in contrast to the Calvinist tradition of psalmody there existed the Lutheran and fundamentalist traditions of hymnody. A "hymn" was, in the early Christian era as well as in the eighteenth century, a religious non-scriptural poem, usually rhymed and metered. "Hymnody," then, is the writing of such poetry and the concomitant composition of tunes for and the singing of those tunes to that poetry.[3] A "hymnodist" is a composer of hymn tunes.

Even though hymnody was making inroads into American congregational singing during the entire eighteenth century and New England singing schools were in some measure responsible, the New England composers of tunes for use in the singing schools can for two reasons be called "psalmodists" rather than "hymnodists:" they composed tunes which were usually set to psalm texts, and they still lived and worked within the pervasive influence of the whole tradition of psalmody. However, the appellation "tunesmith" shall be applied to them primarily because they were occupied more with tunes than with texts; that is, they were concerned more with fashioning a tune to fit a certain poetic meter and convey a particular poetic idea than they were with the Biblical truth or doctrine of a psalm or hymn.

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[3] Allen P. Britton, in distinguishing between psalmody and hymnody since the Reformation, states that "As the ratio of hymns to psalms gradually increased during the nineteenth century, the term hymnody was substituted for psalmody. In the widest sense, the two terms are synonymous, but modern writers are inclined to see the former as the general term, applying it to congregational singing as a whole and reserving the latter for Protestant, but non-Lutheran church singing from the time of Calvin throughout the eighteenth century." (Britton, "Theoretical Introductions," pp. 2,3). According to Richard Crawford the term "Psalmody" was widely used in the eighteenth century to mean the general practice of sacred music, (Richard Crawford, Andrew Law, American Psalmodist Evanston: Northwestern University Press, 1968 , p. XIV).

One more item should here be defined. As a type of printed work on music distinct from the psalters proper and the so-called psalters, the "tunebook," according to Britton, was a collection of church music containing musical instructions and selections of part music--anthems, and psalm tunes. However, it was a textbook of singing, rather than a collection of music for worship.[4]

Psalmody in New England

From the time of the first Pilgrim settlement in 1621 on the Massachusetts coast until the advent of Lowell Mason in the early nineteenth century, the singing of psalms and other scriptural poetry had been for Calvinist New England almost the sole form of of religious musical expression. Indeed, until about 1790,[5] but especially during the seventeenth century, psalm tunes were the popular music of the day.[6]

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[4] Britton, "Theoretical Introductions," pp. 5, 6, 39, 40.

It was John Calvin's emphasis on unaccompanied unison psalm singing[7] which held sway in the Calvinist churches of England and Scotland; and of course it was this emphasis which was transmitted to America by the first English colonists, those Calvinists--Separatist, Puritan, and Presbyterian--who fled England in the name of religious liberty and doctrinal purity.[8] The Separatist Plymouth Pilgrims, after their sojourn in Holland and exposure to Dutch Calvinism and Dutch psalm singing, brought with them Henry Ainsworth's The Book of Psalms (Amsterdam: Giles Thorp, 1612) with its thirty-nine fine original Genevan psalm tunes--lengthy tunes with a variety of metrical structures and syncopated and jaunty rhythms.[9] The non-separatist Boston and Salem Puritans much preferred the simpler and shorter tunes from Ravenscroft's Psalter, The Whole Booke of Psalmes (London: Company of Stationers, 1621), to which they sang texts from the 1562 Sternhold and Hopkins Psalter and later from their own recently published (1640) "Bay Psalm Book." The Puritan and Anglican settlers of the southern colonies carried with them the highly popular Sternhold and Hopkins Psalter, *The Whole Booke of Psalms* (London: John Day, 1562), with its shorter tunes and simpler meters than those found in the Ainsworth or the Genevan Psalters. The Scottish Presbyterians of New York and to the South used the psalters of two rival Scots, William Barton (1644) and Francis Rous (1643), from which latter work the influential Scottish Psalter of 1650 was largely based.[10]

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[5] The date 1790 is chosen because, according to O. Sonneck in *Early Concert-Life in America* (Leipzig: Breitkopf and Haertel, 1907; reprinted, New York: Musurgia, 1949), pp. 311-312, it was during the "last decade of the eighteenth century that the barriers against theatrical entertainments collapsed" and the people of the small towns as well as large cities were prepared to enjoy European-style musical shows instead of provincial psalm singing.

[6] Robert Stevenson attests to the "genuine popularity of public as well as private singing of psalm tunes" by citing several entries for the years 1687-88 from the diary of Samuel Sewall, that venerable statesman, precentor, and chronicler of daily New England life. (Robert Stevenson, *Protestant Church Music in America* [New York: Norton, 1966], pp. 16-17).

Although toward the end of the eighteenth century psalm singing was no longer dominant in the musical life of sophisticated Bostonians, sacred music in the form of psalm singing still "dominated the interests of music lovers outside of Boston" as illustrated by Sonneck. (Sonneck, *Early Concert-Life*, pp. 310-311). As late as 1789 the Harvard University Singing Club publicly endorsed Samuel Holyoke's psalm tunebook, *Harmonia Americana*, thereby proving, according to Sonneck, "that the 'Singing Club' was devoted mainly if not exclusively to the study of psalmody." (Sonneck, *Early Concert-Life*, p. 311).

[7] Calvin and his followers did not limit themselves strictly to versions of the psalms. For example, the first edition of Calvin's *Genevan Psalter* (1542) included metrical versions of the Song of Simeon, the Ten Commandments, the Lord's Prayer, and the Apostles Creed. The Sternhold and Hopkins Psalter of 1562 also contained nineteen hymns, of which six were not scriptural paraphrases. (Henry Foote, *Three Centuries of American Hymnody* [Cambridge: Harvard University Press, 1940; reprinted, Hamden: Shoestring Press, 1961], p. 11).

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[8] One of the earliest contacts which English Protestants had with Calvinism was through the Puritan exiles in Geneva who, having fled the wrath and persecution of Catholic Queen Mary around 1553, came under the direct influence of John Calvin. The first so-called Anglo-Genevan Psalter (see Maurice Frost, English & Scottish Psalm & Hymn Tunes c. 1543-1677 [London: Oxford University Press, 1953], p. 3), One and Fifty Psalmes of David in English Metre (Geneva, 1556), was the beginning of a large number of Anglo-Genevan psalters published by exiles and returning expatriots and used throughout Protestant England. Perhaps the most important of these psalters, certainly the most popular in England, was that edited by John Hopkins, after several editions by Sternhold, in 1562, in London and printed by John Day. (See Foote, Three Centuries of American Hymnody, pp. 3-33).

[9] See Waldo Selden Pratt's The Music of the Pilgrims (Boston: Oliver Ditson, 1921; reprinted, New York: Russell and Russell, 1971), pp. 5-25, for a sympathetic yet preceptive study of the Ainsworth Psalter--its origin, history, and its mirroring of separatist theology and liturgy.

It is not the intention of this writer to narrate much less document either the rich heritage of English psalmody or the transplantation of that psalmody to American soil.[11] It is im-

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[10] Foote, *Three Centuries of American Hymnody*, pp. 30, 33. Pratt states that "the Massachusetts Puritans as well as all successive English colonists, except the Pilgrims, used the texts of the 1562 Sternhold and Hopkins Psalter." (Pratt, *Music of the Pilgrims*, p. 7).

[11] Henry W. Foote, while not amply documenting the tradition of psalm singing among English Protestants, does trace that tradition back to the English Protestant exiles living in Geneva during the reign of Catholic Queen Mary (1553-1558). Foote mentions specifically William Whittingham and John Knox as leaders of the English exiles; but he implies that Robert Wisdome, Thomas Norton, John Marchant, William Kethe, and John Hopkins also lived for a time in Geneva, for these were the men who contributed to the Sternhold and Hopkins Psalter of 1562 (Foote, *Three Centuries of American Hymnody*, pp. 3-33).

Waldo S. Pratt's study (Pratt, *Music of the Pilgrims*) of the separatist Pilgrims and Henry Ainsworth, the Hebrew scholar who compiled their psalter, provides some important information about the extent of the French influence on English psalmody.

The most extensive, accurate, though not always objective, treatment of the tradition of psalmody in English Calvinism is that by Percy Scholes in his *Puritans and Music in England and New England* (London: Oxford University Press, 1934).

XUM

portant, however, that the reader gain a feeling for the pervasive influence which the singing of psalms and the tradition of psalmody had on the entire social and religious fabric of live in seventeenth-and eighteenth-century Calvinist New England.

The Changing of a Tradition

In seventeenth-century New England the nurturing and perpetuation of the whole psalmody tradition was effected by widespread citizen participation which came to focus in congregational psalm singing at Sunday worship services. By the turn of the eighteenth century the practice of psalmody in everyday Puritan life had undergone a strange metamorphosis due in part to the gradual loss of the old Genevan and English tunes and the accompanying encroachment of popular and folk elements. Although ministers still preached from the Psalms and families still read them for devotions, most of the old tunes associated with the metrical psalter had been all but forgotten.[12]

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[12] Mac Dougall believed that there were probably many more than five or so tunes sung at the beginning of the eighteenth century (Hamilton C. Mac Dougall, *Early New England Psalmody* [Brattleboro: Stephen Daye Press, 1940], pp. 25, 26); but among the numerous entries in Samuel Sewall's diary, reference is made to no more than eleven tunes. These eleven are: "High Dutch," "Litchfield," "Low Dutch," "Martyrs," "Oxford," "Psalm 72," "Psalm 119," "St. David's," "Westminster," "Windsor," and "York." (Stevenson, *Protestant Church Music*, pp. 18, 19). Britton lists ten, including all of these except "Martyrs" and "Psalm 119" plus a tune labelled simply "D." (Britton, "Theoretical Introductions," pp. 83-84).

Along with the shrinking number of tunes went a corresponding increase in the amount of time required to sing a given tune. A kind of improvised congregational singing evolved in which a given psalm tune was sung at a greatly reduced tempo with much ornamentation.[13]

By the beginning of the eighteenth century the practice of singing psalms in church had evolved into a situation typified by the following scenario: Following the sermon the deacon (in England, the clerk) arises, announces the psalm and "lines out" the metric text; that is, he reads each line of the metric psalm for the congregation to echo in song. The precentor[14] (he and the deacon may have been one and the same) then "raises the tune," that is establishes the pitch, and leads the congregation line by line in the singing of the psalm tune. Especially in the country parishes, that is, everywhere but Boston, each member felt free to embellish the tune at will.[15]

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[13] Buechner describes under a well-documented sub-heading this non-literate folk style of psalm singing which gradually emerged in seventeenth century New England as well as in Scotland. (Alan Buechner,"Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800" [unpublished Ph.D. dissertation, Harvard University, 1960], pp. 42-54).

[14] Samuel Sewall, director of congregational singing at Boston's Old South Church, called himself "praecentor." (Quoted by Stevenson, Protestant Church Music, p. 18, from Sewall's diary).

Stevenson furnishes an example of the kind of embellishment practiced in New England around 1686. The example pairs (I) the unadorned tune "Southwell" with (II) a contemporary transcription of the ornamented notes country singers delighted in adding.

Example 8[16]

I. John Tufts, An Introduction To the Singing of Psalm-Tunes, 11th edition (Boston: Samuel Gerrish, 1744), p. 4, and Thomas Walter, The Grounds and Rules of Musick Explained (Boston: J. Franklin, for S. Gerrish, 1721), p. 30.

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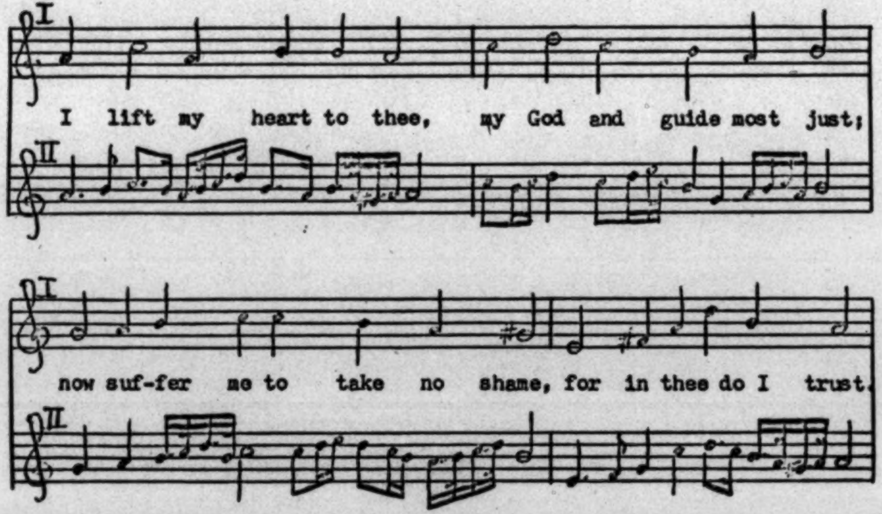
[15] The custom of "lining out" originated in England shortly after the introduction in 1562 of the metrical psalms into common worship. It was necessitated both in England and New England by the scarcity of psalters in most parish churches and by the illiteracy of most parishioners especially in the backwater and country churches. Although parishioners knew the psalm tunes, they did not know all the psalm texts. "Lining out" was thought to be a temporary solution until every church member could learn to read. (Foote, Three Centuries of American Hymnody, pp. 374, 375).

According to Alan Buechner "lining out" was a three-step process: it involved the reading of the entire psalm text by the minister or deacon, the "raising" of the tune line by line by the praecentor, and the imitating of the praecentor by the congregation. (Buechner, "Yankee Singing Schools," p. 24).

As it turned out, the practice continued in the American hinterlands until well past mid-nineteenth-century and in Scotland "down to recent times." (Foote, Three Centuries of American Hymnody, pp. 381, 382).

[16] Stevenson, Protestant Church Music, p. 27.

II. A New and Easie Method To Learn to Sing by Book (London: William Rogers, 1686), p. 101.


I
I lift my heart to thee, my God and guide most just;
II
I
now suf-fer me to take no shame, for in thee do I trust.
II

Even for a precentor of Sewall's evident ability it was difficult enough to set the tune in the right key and to retain the correct tune and tempo throughout the singing of the psalm what with the improvising going on.[17] The precentor was often a man of modest or negligible singing ability, whose only qualification was willingness and under whose direction the tune was sung incorrectly or was combined with another.

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[17] Stevenson quotes from Sewall's diary Sewall's account of his difficulty with certain tunes and his subsequent resignation of the precentorship. (Stevenson, Protestant Church Music, pp. 17, 18).

Because of what the tunes themselves had become, that is, mere melody types, congregational singing turned from an expression of real community of the saints to a display of individualism. Whether the congregation improvised on a well-known tune raised strongly by a competent precentor or growled along with two or three half-forgotten psalm tunes transformed into a kind of rustic folk song led by a veritable monotone, congregational psalm singing had reached a chaotic condition and tended toward the dissipation of a proper spirit of communal worship. Contemporary observers deplored the "many turns of the voice"[18] and clamored for reform. Stevenson notes that

> As early as 1721, the twin tendencies to treat the psalm tunes as mere melody-types that--like a _maqam_--could be embellished at will, and to transform the psalmody into "song tunes;" of even more rustic flavor, had so aroused two Harvard graduates in touch with London co-religionists that they published almost simultaneously the first two music tutors printed in English America. Aiding John Tufts and Thomas Walter in the campaign

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[18] "Many turnings of the voice" is taken from Thomas Symmes's _Utile Dulci_, p. 10. The full quotation is: "Some _Notes_ are sung too _high_, others too _low_, and most too _long_, and many _turnings of_, or _Flourishes with_ the voice, (as they call them) are made where they should not be, and some are wanting where they should have been." (Quoted in Britton, "Theoretical Introductions," p. 86).

> for musical literacy there simultaneously sprang up a battalion of pamphleteers whose trenchant prose still continues to be widely quoted in histories of American music.[19]

The foremost were Thomas Symmes and Cotton Mather, who encouraged "regular singing," that is, singing by note according to rules, and the establishing of singing schools to teach such rules. Thus, around the turn of the eighteenth century a literary and oratorical battle of sorts was pitched between the advocates of the "Common" or "Usual" way (singing by rote) and those of the "New" or "Regular" way of singing (singing by note).[20]

An objective dispassionate backward view from the vantage point of the mid-twentieth century will reveal that what early eighteenth-century Puritan ministers thought to be a deplorable situation was really the clash of orthodox musical values against a rising folk culture. Allen P. Britton states that

> There can be little doubt that this unschooled manner of singing was closely allied with the folk song of the period. . . . It quite possibly provided the musical heritage from

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[19] Stevenson, Protestant Church Music, p. 22.

[20] Christopher Dearnley's descriptions of the low state of English parish psalmody, the role of the parish clerks, and the rise of the embattled and much maligned singing master in England toward the end of the seventeenth century could with little change be applied to the eighteenth century New England country parish. (Christopher Dearnley, English Church Music 1650-1750 [London: Barrie and Jenkins, 1970], pp. 135-155).

> which the first American psalm-tune composers (Billings, French, Jenks, Read, Ingalls, et al) derived the unique idiom in which they wrote. The 'deterioration' of congregational singing against which Mather and his fellow ministers inveighed was more in the manner of a falling away from orthodoxy toward popular and folk music.[21]

The change of psalmody in eighteenth-century New England was marked by a decline in the number of tunes used; but this decline was offset by the freedom to improvise upon the remaining tunes. Britton seems to discredit the efforts of the early eighteenth-century reformers who tried to elevate the taste of the New England public by lumping them with music educators anytime and everywhere who have traditionally taken a dim view of familiar folk music.[22]

Yet the shrinking of the psalm tune repertory, the loss of the old Genevan tunes, was much more than a musical phenomenon, more than an ideological or even cultural clash. At its heart, the situation in New England which prompted the need for reform and the ministerial call to musical literacy was symptomatic of a gradual decline of the tradition of psalmody and later, of Calvinism itself.

This decline continued into the nineteenth century when after successful efforts by a new band of reformers, men like

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[21] Britton, "Theoretical Introductions," p. 87f.

[22] Ibid., pp. 86, 118. See also above, p. 10n.

XUM

Andrew Law, Samuel Holyoke, and later Lowell Mason, the tradition of psalmody was largely supplanted by the new popular, pietistic hymnody. This is not to say that no one sang psalms anymore; simply that hymnody became the dominant mode of religious musical expression. The decline of psalmody and ultimate triumph of hymnody at the end of the eighteenth century was superficially a change in musical tastes, although basically it represented a theological shift from Calvinism to Evangelicalism.[23] The decline of psalmody is concurrent with the decline of Calvinism just as the rise of hymnody is closely linked to the spread of Evangelicalism. James Downey alludes to this relationship when he states that during the period 1743-1800 there was a general gradual decline of Calvinism and an acceptance of moderate evangelicalism in most urban areas. On the frontier, there was a gradual dissolution of denominational differences and a movement toward a universal evangelical faith based on revivalistic patterns.[24]

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[23] The emphases in Calvinist doctrine are on the sovereignty of God, predestination, the authority of scriptures, presbyterian polity, and strict church discipline; eighteenth- and nineteenth-century Evangelicalism emphasized the authority of the scriptures in opposition to that of the church itself or of reason, and the importance of personal experience of guilt for sin and of reconciliation to God through Christ. (The American College Dictionary, edited by C.L. Barnhouse [New York: Random House, 1957], pp. 172, 415).

[24] James Downey, "The Music of American Revivalism" (unpublished Ph.D. dissertation, Tulane University, 1968), p. 44.

One is altogether unsure of where to place the blame for the decline of psalm singing--on ministers, congregations, political situations, the tunebooks--or whether, in fact, any one element can be found to be culpable at all.

The decline of psalmody is often blamed on the English Puritans, who, during the Commonwealth (1649-1653) and the subsequent Protectorate under Oliver and Richard Cromwell (1653-1659), destroyed the cathedral and church organs and disbanded the church choirs. But the seeds of that decline were planted back in the reign of Henry VIII (1509-1547) when he set about confiscating church lands and abolishing the colleges and choir schools which supported English musicians.[25]

That the American Puritans were dedicated much more to doctrinal purity and clarity in the translations of their psalms than to the proper singing of them is evidenced by their own "Bay Psalm Book," that highly popular publication which existed through numerous editions into the eighteenth-century.[26] It was not until the ninth edition (1698), however, that any tunes were included. And these numbered only thirteen, the number which were still in common usage among New England congregations.[27]

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[25] Britton, "Theoretical Introductions," pp. 47, 48. To trace the history of English music in general, of which psalmody is only a very small part, is a good deal more difficult than to do the same for French or German music because the history of English music "follows" in the words of Willi Apel, "a rather irregular and somewhat eruptive line of evolution, involving short periods of extraordinary flowering between centuries of low ebb and almost complete stagnation instead of moving in extended and organic curves of growth and decline." (Harvard Dictionary of Music, 1944, entry on "English Music," p. 240). Therefore, to say that English music began to decline already in 1547 is both unfair and inaccurate, for it fails to acknowledge the brilliant contributions of Tye, Tallis, Byrd, Bull, Gibbons, Weelkes, Morley, and others in the sixteenth century.

Waldo Selden Pratt has cautiously advanced a somewhat ill-defined theory, in connection with the steadily declining interest in the lengthy tunes of Ainsworth's Pilgrim Psalter which may well apply to the loss of the old psalm tunes among the New England Puritans in general. Pratt states:

> When the Pilgrims came to Plymouth they were plainly still in that early ardor for Protestant ideas and practices that

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[26] Some fifty editions, from 1640-1758. At least forty editions were also printed in England and Scotland. (Lowens, Music and Musicians, pp. 31, 32). Zoltan Haraszti's The Enigma of the Bay Psalm Book (Chicago: University of Chicago Press, 1956), is a detailed analysis of textual matters as well as problems of authorship. It focuses on the first edition of 1640 and the textually revised edition of 1651, dubbed "The New England Psalm Book."

Since the "Bay Psalm Book" was, strictly speaking, a Psalter or a Psalter Proper, that is, a book of 150 psalms in meter, congregations were expected to sing the texts to tunes found in Ravenscroft's (1621) or Allison's (1599) psalters. (Stevenson, Protestant Church Music, p. 15).

[27] The thirteen tunes were: "Oxford," "Litchfield," "Low-Dutch," "York," "Windsor," "Cambridge," "St. David's," "Martyrs," "Hackney" or "Psalm 61," "119th," "100th," "115th," and "148th." "Cambridge" was in short meter (6686), "Psalm 100" long meter (8888), "Psalm 119" common meter double (8868 8868), and "Psalm 148" in Hallelujah meter (6666 4444). The other nine were in common meter (8686). According to Irving Lowens, they were all compiled from either the seventh (1674) or eighth (1679) edition of John Playford's Brief Introduction to the Skill of Music (London: printed by W. Godbid for J. Playford). (Lowens, Music and Musicians, p. 35).

> had marked all similar bodies throughout the 16th century. Public worship as an institution was not only reverenced, but intensely loved, since it was the visible manifestation of the spiritual fraternity of believers in the presence and thought of God. It was known to be a positive means of grace largely because in it and through it the democratic congregationality of the brotherhood came to definite expression. Its heart and core was that body of common prayer and praise which was felt to be in a true sense sacramental, and to which what we call 'preaching' was meant to contribute. Hence resulted the extraordinary respect that was paid to everything connected with the congregational exercises of prayer and praise, as well as their great extension in the regular services. Although sermons were long, the prayers and the psalms were at least as long, probably often longer. Every service included two extended prayers, one by the 'pastor' and the other by the 'teacher,' and two liberal selections from the Psalter, which was sung through in order from first to last in the course of some period like a year.[28]

Pratt's narration goes on to recount the gradual and imperceptible

> . . . change in liturgical emphasis through which ministeriality was exalted over congregationality, [emphasis mine. J.W.] bringing with it in public worship the gradual dominance over everything of the sermon, often as a display of intellectual prowess. In consequence, the congregation came to regard its function as less that of activity, and sank into the attitude of passive recipient, if not that of the captious critic.[29]

One can well imagine, as Pratt does, the strictly auxiliary role assigned to congregational singing, therefore, and the predominant role of the Sunday sermon.

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[28] Pratt, Music of the Pilgrims, pp. 22, 23.

[29] Ibid., pp. 23, 24.

> Such fresh and hearty tunes as Bradford and Winslow knew were bound to disappear. They cost too much in the way of concentration of effort and warmth of inner impulse.[30]

The theory has more than a twinge of nostalgia which tends to lessen its validity; but, nonetheless, there is the ring of truth about it. When the theory is applied to the situation in the early years of the eighteenth century, one can readily understand and appreciate the need for revitalization of congregational participation and the reform of congregational singing.[31]

It is entirely possible that the Great Awakening[32] played an important role in the gradual decline of psalm singing in New England and eventual demise of New England Calvinism. The theology of Revivalism with its emphasis on the personal aspects of faith and life and one's personal relationship with Jesus Christ is in many respects at odds with the theology of Calvinism with its emphasis on doctrinal organization and communal congregational worship.

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[30] Pratt, Music of the Pilgrims, p. 24.

[31] Buechner lists, documents, and discusses the immediate reasons for the decline of congregational singing in the early eighteenth century: 1) the lack of skilled musical leaders, 2) lack of instrumental accompaniment, 3) lack of some form of music education. (Buechner, "Yankee Singing Schools," p. 17).

[32] The widespread revival movement initiated in Northampton, Massachusetts, by Jonathan Edwards in the mid-1730s.

When one stops to consider that the great Calvinist theologian Jonathan Edwards may have contributed to that decline through his influential role in the Great Awakening, he may have to conclude that Calvinism contains within itself the seeds of its own destruction.[33]

The Rise of the New England Singing School

In the seventeenth century the nurturing and perpetuation of the whole tradition of psalmody was the duty and responsibility of the entire Puritan community. Psalm singing was popular and much loved. This widespread participation culminated in the congregational psalm singing at Sunday worship services. However, from around 1720 the perpetuation and nurturing of the tradition of psalmody began to pass from a religious institution, the church congregation, to a social and educational institution, the singing school.

By agitating for musical literacy, Cotton Mather, John

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[33] See Downey, "The Music of American Revivalism," chapters II and III, for a complete account of the contributions the Wesleys, Isaac Watts, George Whitefield, and others made toward the establishment of an American hymnody, and the influence the Great Awakening had on American religious life and theology.

Buechner maintains that the Great Awakening did little for regular singing "because the revivalist fervor which it generated was closer to the spirit of the old [common] way of singing than to the spirit of the new [regular]." (Buechner, "Yankee Singing Schools," p. 335).

Tufts, Thomas Symmes, Thomas Walter, and other New England clergymen were simply echoing, about twenty years late, their English counterparts. In England the need for instruction in singing was intensified because the practice of congregational singing was such an important part of Calvinist liturgy. During the Commonwealth (1649-1653) and the Protectorate which followed under Oliver and Richard Cromwell (1653-1659), church organs had been destroyed and the cathedral and collegiate choirs had been disbanded. Upon the Restoration of Charles II in 1660 the cathedral choirs were not reinstated, so the task of leading the congregations in singing fell to lay members, amateurs, who themselves needed instruction in psalmody. It was the democratization of church music in the second half of the seventeenth century in England which accounted for the numerous English tunebooks, the appearance of the itinerant singing master, and the singing school.[34] Of course the situation in England could have nothing but a deleterious effect on the

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[34] See Britton, "Theoretical Introductions," p. 57f. But Christopher Dearnley is careful to distinguish between cathedral music which, despite the destruction of organs and the disbanding of choirs, remained in the hands of trained professionals and skilled choirs, and parish or parochial psalmody which was in the hands of the untrained congregation led by an amateur and often unskilled clerk. Although parochial psalmody constituted only a small part of English church music, it exerted considerable influence in Puritan New England, for it was from the small rural parishes that most New England Puritans emigrated in the seventeenth century. (Dearnley, English Church Music, pp. 135-155).

New England churches which were so closely tied religiously and socially to the mother country, although they were some twenty to forty years behind in the area of church music.

So the singing school movement was launched as a quasi-religious institution by members of the clergy for instructing congregations in reading music. Its avowed purpose was musical, as well as theological and liturgical; that is, although English and American clergy saw the whole movement as a practical way to teach singing, they perhaps more deeply perceived it as a means of restoring to the congregation its historically Calvinistic role of participant in divine worship services rather than mere observer or critic.[35]

The first Singing School on record was held in Westover, Virginia on December 15, 1710, according to entries in the diary of William Byrd.[36] According to Louis Elson and W.A. Fischer, the first singing school in New England was opened possibly as early as 1717.[37] The first incontrovertible evidence of a singing school in operation is given by both Cotton Mather and Samuel Sewall when they refer in their diaries to a Boston singing school held in March of 1721.[38]

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[35] See above, pp. 18-20, Waldo Selden Pratt's assessment of the decline of congregational singing.

[36] On the afternoon of December 15, 1710, William Byrd "went with two colonels to hear the people sing Psalms and there the singing master gave me two books, one for me and one for my wife." The day before Christmas he went to church where "we began to give in to the new way of singing psalms." (Louis B. Wright and Marion Tinling, ed., The Secret Diary of William Byrd of Westover 1709-1712 [Richmond: Dietz Press, 1941], pp. 272, 292 as quoted by Stevenson in Protestant Church Music, pp. 53, 54. See also Britton, "Theoretical Introductions," pp. 61-64).

Not much information is available about the actual structure and operation of these early singing schools except what one can glean from contemporary diary entries and newspaper advertisements. We know from the sermons and pamphlets that a pretty respectable publicity campaign was waged by the clergy in favor of regular singing. It remained for a concerned minister, a local school teacher, or a talented amateur singer to advertise the time and place. At the conclusion of the school, those who learned to sing would appear in a public lecture--concert. This entry from the "New England Courant," March 5-10, 1722, describes such an occasion.

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[37] W.A. Fischer, Notes on Music in Old Boston (Boston: Oliver Ditson, 1918), p. 7; and Louis Elson, The History of American Music (New York: MacMillan, 1925), p. 91, quoted in Britton, "Theoretical Introductions," p. 90f.

[38] Concerning the occasion the venerable Samuel Sewall entered the following in his diary: "House was full, and the Singing extraordinarily Excellent, such as has hardly been heard before in Boston. Sung four tunes out of Tate and Brady." (From Sewall's Diary, III (1714-1729), p. 285 quoted in Britton, "Theoretical Introductions," p. 92).

The first singing school did not suddenly appear in dramatic fashion. Alan Buechner points out that a number of musical amateurs and musically literate ministers were active in Boston several years before the movement to reform congregational singing began. (Buechner, "Yankee Singing Schools," p. 59f).

> March 5, 1722. On Thursday last in the Afternoon, a Lecture was held at the New Brick Church, by the Society for promoting Regular Singing in the Worship of God. The Reverend Mr. Thomas Walter of Roxbury preach'd an excellent Sermon on that Occasion, from 2 Sam. 23.1.--The Sweet Psalmist of Israel. The Singing was perform'd in Three Parts (according to Rule) by about Ninety Persons skill'd in that Science, to the great Satisfaction of a numerous Assembly there present.[39]

The singing instructor probably brought copies of the "Bay Psalm Book" or Tate and Brady or any one of several British tunebooks then in circulation.[40] It was not until John Tufts's An Introduction to the Singing of Psalm-Tunes (Boston: Samuel Gerrish,

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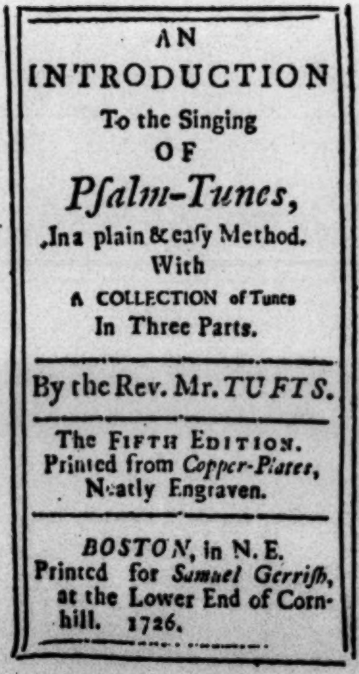
[39] Buechner, "Yankee Singing Schools," pp. 80, 81.

[40] See Stevenson, Protestant Church Music, p. 23, where Samuel Sewall is quoted that he "sang several songs out of Tate and Brady." This reference to Tate and Brady (Nahum Tate and Nicholas Brady, New Version of the Psalms of David, Fitted to the Tunes Used in Churches [London, 1696]) may indicate that the first singing school teachers in America employed the psalters as textbooks using the traditional psalm tunes. Beginning in 1700, Tate and Brady tune supplements began to be published. Perhaps Sewall's reference is to the little known American reprint of A New Version of the Psalms by Tate and Brady (Boston, 1713). (See Buechner, "Yankee Singing Schools," p. 64n). Perhaps they also used some of the English tunebooks. The earliest known publication to have the characteristic tunebook format is the anonymous Psalm Singer's Necessary Companion (London: J. Heptinstall, 1700), although musical instructions had appeared sporadically in psalters as early as the 1561 Sternhold and Hopkins edition. (Britton, "Theoretical Introductions," p. 53f).

PLATE I

TITLE PAGE AND TABLE OF CONTENTS FROM JOHN TUFTS'S *AN INTRODUCTION TO THE SINGING OF PSALM-TUNES*, FIFTH EDITION

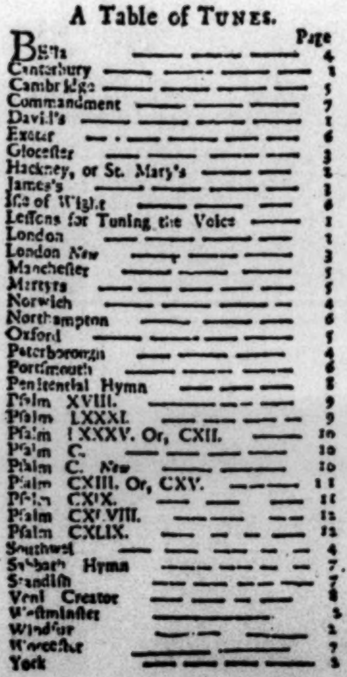


AN
INTRODUCTION
To the Singing
OF
Pſalm-Tunes,
In a plain & eaſy Method.
With
A COLLECTION of Tunes
In Three Parts.

By the Rev. Mr. *TUFTS*.

The FIFTH EDITION.
Printed from *Copper-Plates*,
Neatly Engraven.

BOSTON, in N. E.
Printed for *Samuel Gerriſh*,
at the Lower End of Corn-
hill. 1726.



A Table of TUNES.

	Page
Bella	4
Canterbury	1
Cambridge	5
Commandment	7
David's	1
Exeter	6
Gloceſter	3
Hackney, or St. Mary's	2
James's	1
Iſle of Wight	6
Leſſons for Tuning the Voice	1
London	1
London *New*	3
Mancheſter	5
Martyrs	5
Norwich	4
Northampton	6
Oxford	5
Peterborough	4
Portſmouth	6
Penitential Hymn	8
Pſalm XVIII.	9
Pſalm LXXXI.	9
Pſalm LXXXV. Or, CXII.	10
Pſalm C.	10
Pſalm C. *New*	10
Pſalm CXIII. Or, CXV.	11
Pſalm CXIX.	11
Pſalm CXLVIII.	12
Pſalm CXLIX.	12
Southwel	4
Sabbath Hymn	7
Standiſh	7
Veni Creator	8
Weſtminſter	3
Windſor	2
Worceſter	7
York	3

1721), with its cogent pedagogical introduction that American singing schools had an American tunebook for their use as well as some new music outside of the traditional church tunes associated with the Sternhold and Hopkins or the Tate and Brady psalters.[41]

It is unnecessary at this point to follow the spread of singing schools across eastern America during the eighteenth century[42] except to point out an important distinction between the early singing schools of Tufts's and Walters's era and those of the final third of the eighteenth century. The singing school underwent a transformation from an institution oriented chiefly toward improving congregational singing and making use of the traditional psalm

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[41] Irving Lowens traces the publication history of this "first American music textbook," really hardly more than a pamphlet, and successfully tracks down the sources of all but one of the thirty-seven tunes common to all known editions. (Lowens, Music and Musicians, pp. 39-57). The 1721 edition is missing; actually Lowens could find no edition before the fifth. Since Lowens's research, however, a copy of the third edition has been discovered by Theodore Finney. (See Theodore Finney, "The Third Edition of Tufts' Introduction to the Art of Singing Psalm-Tunes," Journal of Research in Music Education, Vol. XIV, No. 3, Fall, 1966).

[42] For a more complete and detailed study of the formation and growth of the American singing school during the eighteenth century and the numerous tunebooks which that movement bred and fostered, the reader is directed primarily to Alan Buechner's "Yankee Singing Schools," then to Britton's "Theoretical Introductions" as well as the more general and popularly written Music in America by Thomas Marrocco and Harold Gleason (New York: Norton, 1964), pp. 43-46; and the previously cited Music and Musicians by Irving Lowens, pp. 39-57; and Protestant Church Music by Robert Stevenson, pp. 21-31.

XUM

tune repertory to one oriented chiefly toward choral singing or the formation of choirs and choral societies and using for its repertory newly-composed anthems, fuging-tunes, and set-pieces as well as original psalm tunes.[43] The singing schools flourished both as an educational institution in the teaching of music reading and singing and as a religious institution in the revitalizing of the tradition of psalmody. That the singing schools also provided the participants two or three nights a week of pleasurable social contact contributed in no small way to the success of the entire movement.

The Tunebooks

For much of the eighteenth century, American singing school organizers and teachers used tunebooks published in England and compiled, arranged, and composed by parochial Englishmen who lived and worked outside the sophisticated circle of British cathedral musicians.[44] The most popular Englishmen in the colonies were three: Joseph Stephenson (Church Harmony, 1760), William Tans'ur (Royal Melody Compleat, 1755 and later editions), and Aaron Williams (The Universal Psalmodist, 1763-1770).[45] These men, their tunebooks, and their tunes exerted a tremendous influence on New England composers of the period 1760-1810.[46]

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[43] Buechner, "Yankee Singing Schools," p. 128.

[44] Composers such as William Boyce, Thomas Arne, James Nares, Thomas Kelway, Dr. Samuel Arnold, William Croft, and Maurice Greene were considered correct and scientific. They were the important English cathedral musicians of the eighteenth century. The term "parochial" is used by Dearnley in English Church Music, p. 135f.

The New Englanders borrowed tunes from the English tunebooks as well as the instructions from the theoretical introductions.

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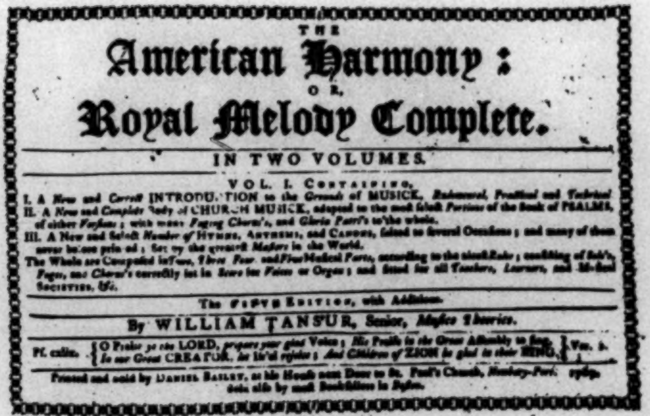
[45] Stevenson, Protestant Church Music, p. 59f. Other British tunebook composer/compilers whose works were known and used in America and whose music was included in American publications were: John Arnold (The Compleat Psalmodist, 1741), Caleb Ashworth (A Collection of Tunes, ca. 1760), Simon Browne (Hymns and Spiritual Songs, 1720), Thomas Butts (Harmonia Sacra, ca. 1760), John Chetham (A Book of Psalmody, 1718), Israel Holdroyd (The Spiritual Man's Companion, ca. 1724), William Knapp (A Sett of New Psalm Tunes and Anthems, 1738). These "country church" (the term is used by Stevenson, Protestant Church Music, p. 61, to differentiate from cathedral musicians) composers and their tunebooks descended from the anonymous author of The Psalm Singers Necessary Companion, 1700, which Britton considers to be the first English tunebook in the characteristic tunebook format. (Britton, "Theoretical Introductions," pp. 45, 46).

[46] The Tans'ur and Williams tunebooks were published by Daniel Bayley as The American Harmony. A history of the publication of this American edition has been written by Irving Lowens with Allen P. Britton entitled "Daniel Bayley's 'The American Harmony:' A Bibliographical Study," Papers of the Bibliographical Society of America, Vol. XLIX, 1955, pp. 340-354.

Buechner claims that "these collections [that is, those of Tans'ur and Williams] were responsible in large measure for initiating the great flowering of choral music which took place in New England between 1760 and 1800." (Buechner, "Yankee Singing Schools," p. 128).

PLATE II

TITLE PAGES OF THE TWO DIVISIONS OF
DANIEL BAYLEY'S AMERICAN HARMONY,
FIFTH EDITION



THE
American Harmony:
OR,
Royal Melody Complete.

IN TWO VOLUMES.

VOL. I. CONTAINING,

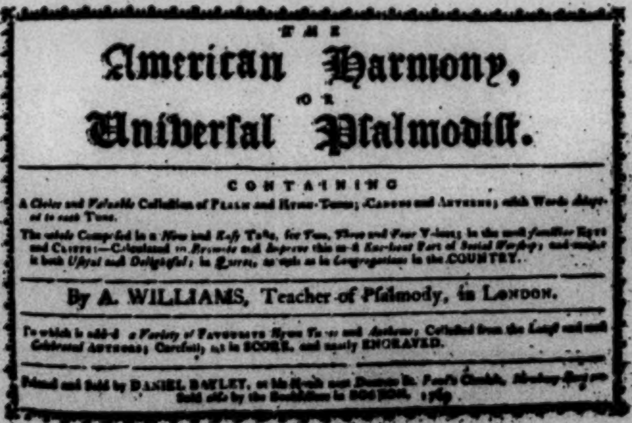
I. A *New* and *Correct* INTRODUCTION to the *Grounds* of MUSICK, *Rudimental, Practical* and *Technical*.
II. A *New* and *Compleat* Body of CHURCH MUSICK, adapted to the most select *Portions* of the Book of PSALMS, of either *Versions*; with many *Fuging Chorus's*, and *Gloria Patri's* to the whole.
III. A New and Select *Number of* HYMNS, ANTHEMS, and CANONS, suited to several Occasions; and many of them never before printed; Set by the greatest *Masters* in the World.
The Whole are Composed in *Two, Three, Four*, and *Five Musical Parts*, according to the nicest *Rules*; consisting of *Solo's, Fuges*, and *Chorus's* correctly set in *Score* for *Voices* or *Organ*; and fitted for all *Teachers, Learners*, and *Musical* SOCIETIES, &c.

The FIFTH EDITION, with *Additions*.

By WILLIAM TANSUR, *Senior, Musico Theorico*.

Ps. cxlix. { O Praise ye the LORD, *prepare your glad Voice*; *His Praise in the Great Assembly to sing.* / *In our Great* CREATOR, *let Isr'el rejoice*; *And Children of* ZION *be glad in their* KING. } Ver. 1. 2.

Printed and sold by DANIEL BAYLEY, at his House next Door to St. *Paul's* Church, *Newbury-Port*. 1769.
Sold also by most Booksellers in *Boston*.



THE
American Harmony,
OR
Univerſal Pſalmodiſt.

CONTAINING

A *Choice* and *Valuable* Collection of PSALM and HYMN-TUNES; CANONS and ANTHEMS; with Words *adapted* to each TUNE.

The *whole* Compris'd in a *New* and *Easy* Taste, for *Two, Three* and *Four* Voices; in the most *familiar* KEYS and CLIFFS:—Calculated to *Promote* and *Improve* this most *Excellent* Part of *Social Worship*; and render it both *Useful* and *Delightful*, in *Towns*, as well as in *Congregations* in the COUNTRY.

By A. WILLIAMS, Teacher of Pſalmody, in LONDON.

To which is added a *Variety of* FAVOURITE *Hymn Tunes* and *Anthems*; Collected from the *Latest* and most *Celebrated* AUTHORS; Carefully set in SCORE, and neatly ENGRAVED.

Printed and Sold by DANIEL BAYLEY, at his House next Door to St. *Paul's* Church, *Newbury-Port*; and Sold also by the Booksellers in BOSTON. 1769.

And in a far less obvious way, the New Englanders appropriated and adapted the English musical idiom in their own original compositions.[47]

Until 1770, New England tunebook compilers relied almost exclusively on English sources for their tunes. It was with the publication in 1770 of Billings's New-England Psalm-Singer, the first tunebook devoted solely to the music of an American, that American compilers as well as publishers, tunesmiths, singing teachers, and the public began to regard seriously their own, uniquely American, product.

It was not so with the theoretical introductions. Nearly all American tunebooks except the Massachusetts Compiler[48] contained substantially the same theory as that found in the early eighteenth-century English tunebooks. The theoretical introductions in many American tunebooks derive especially from the writings of William Tans'ur whose own theory was based on that of his English contemporaries. A good bit of Billings's earlier theoretical writing is copied nearly verbatim from Tans'ur.[49]

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[47] Ralph Daniel analyzes the English musical idiom and its influence on the American tunesmiths via the anthem. (See Ralph T. Daniel, The Anthem in New England before 1800 [Evanston: Northwestern University Press, 1966], pp. 52-96).

[48] Hans Gram, Oliver Holden, and Samuel Holyoke, The Massachusetts Compiler (Boston: Thomas and Andrews, 1795).

[49] Stevenson, Protestant Church Music, p. 60f.

The contents of the theoretical introductions varied in length, extent, and order; but they nearly all contained the following:[50]

1) a diagram or description of the gamut or the names of the lines and spaces on the grand staff.
2) an explanation of solmization.
3) exercises for "tuning the voice," that is, scale and interval singing.
4) how to establish the correct starting pitch in lieu of a keyboard or other suitable instrument.
5) an explanation of the major and minor keys and the roles of the tonic and leading tone.
6) a diagram or description of the moods of time, that is, meter and tempo.
7) a diagram of note values.
8) a description of time beating.
9) information about the nature and use of ornaments, or graces, often including examples of their execution.
10) an essay or paragraph on voice production.
11) some brief comments on harmony, especially concord and discord, or consonance and dissonance.

Although these theoretical introductions served primarily a pedagogical function, they in fact do reveal the essence of the New England system of theory and composition. It is not that they state explicitly the basic formulations of that system, but by implication and innuendo, one can discover a common theory and a common practice.

In the chapters which follow, the various items which appear in the tunebook introductions will be examined and analyzed.

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[50] The most complete analysis of the tunebook introductions is that by Allen Britton, "Theoretical Introductions." See especially chapters IV-VII.

The New England Tunesmiths

There were many tunesmiths at work in New England during the Revolutionary and Federal periods. Stimulated by the singing school's need for music and perhaps by the artisan's urge to create something useful as well as pleasing, these New England tunesmiths composed the largest repertory of American sacred choral music until the twentieth century. They and the singing schools created the Golden Age of choral music in New England.[51]

The choice of thirty-four tunesmiths from the many who published tunes was made somewhat arbitrarily. These were the tunesmiths most frequently represented in the tunebooks this writer examined. The list does, however, represent as wide a cross-section of style variations as possible. The list of tunesmiths spans a period of about 110 years--1744-1856, although the tunes themselves

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[51] "The Golden Age" is Alan Buechner's appellation. (Buechner, "Yankee Singing Schools and 'the Golden Age' of Choral Music. . .").

Today throughout the rural and small-town South one can purchase the latest edition (ca. 1960) of the Sacred Harp which still contains some tunes from the New England repertory. The Southern tradition of psalmody was distinctive and grew up quite independently of the New England tradition, although it resembled that of New England psalmody in its harmonic and tonal language. George Pullen Jackson extensively documents this Southern psalmody tradition. (See George P. Jackson, White Spirituals in the Southern Uplands [Chapel Hill: University of North Carolina Press, 1933] and Spiritual Folksongs of Early America [New York: J.J. Augustin Co., 1937; reprinted, New York: Dover Publications, 1964]).

XUM

originate from a period of about forty years, 1770-1810. In this list the reader will find the prolific as well as the non-prolific, those from the back country and the big city, and the popular with the little known. For some of these thirty-four, precious little biographical information can be ferreted out. Most of them however, have found entry into Metcalf's American Writers.[52] Eight--Babcock, Chandler, Carpenter, Deaolph, Gillet, King, Munson, and Strong--are mentioned in Crawford's Andrew Law[53] as having had some connection, remote or close, with Andrew Law; Lee is mentioned by Richard Crawford as having published a tunebook.[54] The few details of Lewis Edson's life appear in Lowens, Music and Musicians.[55] Information about Coan, Cook, Hibbard, Kyes, and Lane is completely lacking; they were evidently some of the many tunesmiths who were active in Connecticut and Massachusetts.

Samuel Babcock - Massachusetts (fl. 1795)
Supply Belcher - Maine and Massachusetts (1751-1836)

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[52] Frank Metcalf, American Writers and Compilers of Sacred Music (New York: Abingdon Press, 1925; reprinted, New York: Russell and Russell, 1967).

[53] Crawford, Andrew Law, pp. 11, 57, 124, 384, 385, 416, 421.

[54] Richard Crawford, "Connecticut Sacred Music Imprints," Notes, vol. 27, September, 1970-June, 1971, pp. 445-452, 671-679.

[55] Lowens, "The Musical Edsons of Shady," Music and Musicians, pp. 178-193.

Daniel Belknap - Massachusetts (1771-1815)
Asahel Benham - Connecticut (1757-1805)
William Billings - Massachusetts (1746-1800)
Amos Bull - Connecticut (1741?-1825)
Oliver Brownson - Connecticut (1746-?)
S. Chandler - (fl. 1800)
Simeon Coan
A. Cook - Connecticut
Carpenter (fl. 1780)
Amasa or Mark Anthony Deaolph - Connecticut (fl. 1780)
Eliakim Doolittle - Connecticut (1772-1850)
Lewis Edson - Massachusetts and New York (1748-1820)
Jacob French - Massachusetts (1754-1817)
Rev. Alexander Gillet - Connecticut (1749-1826)
Hibbard - Connecticut
Oliver Holden - Massachusetts (1765-1844)
Samuel Holyoke - Massachusetts (1762-1820)
Jeremiah Ingalls - Massachusetts and Vermont (176401828)
Stephen Jenks - Connecticut, New York, and Ohio (1772-1856)
Jacob Kimball - Massachusetts (1761-1826)
A. or O. King - (fl. 1780)
M. Kyes - Connecticut
Isaac Lane - Massachusetts (fl. 1795)
Thomas Lee - Connecticut (fl. 1790)
Elias Mann - Massachusetts (1750-1825)
Justin Morgan - Massachusetts (1747-1798)
Munson - Connecticut
Amos Pilsbury - South Carolina[56] (fl. 1800)
Daniel Read - Massachusetts and Connecticut (1757-1836)
Rev. Joseph Strong - Connecticut (fl. 1780)
Timothy Swan - Massachusetts and Connecticut (1758-1842)
Abraham Wood - Massachusetts (1752-1804)

These men shall be known and referred to throughout this paper by the terms "Eighteenth-century New England Composers," "New England Composers," and "New England Tunesmiths."[57]

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[56] Amos Pilsbury was a New England singing school-influenced Southerner, a resident of Charleston, whose tunebook United States' Sacred Harmony, published in Boston in 1799, contains several folk hymns as well as the much more numerous New England psalm and hymn tunes. (See Lowens, Music and Musicians, pp. 138-155, and especially 139n).

These men undoubtedly knew the traditional psalm tunes used in Puritan churches. Many of the sixteenth-and seventeenth-century Anglo-Genevan and English psalm tunes had been revived due to the efforts of the early eighteenth-century reformers; but they also knew the music of the tavern, the forge, the plow; that is, the folk music of the day. What they did not know was music theory. Their knowledge of music theory and composition came by happenstance, for the theory included in the tunebook introductions was designed and simplified to teach singing and the reading of notes. It was only to a limited extent meant to develop taste of foster a musical aesthetic or provide insight into musical structure or give instruction in composition.

The tunesmiths were primarily artisans of yeoman stock. Theirs was a working life; they produced things to be used; they were not given to abstractions; they found it difficult to theorize on the basic nature of music or the materials of composition, although some of their introductions attempted to do just that. None of them had any formal musical training; that is, private tutoring or classroom music. Most of their music education was obtained through the extra-curricular singing school. They learned to compose by reading the theoretical introductions and by imitating the

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[57] See Appendix A for additional biographical information about the tunesmiths.

English tunesmiths hardly more knowledgeable than they themselves. And they used their ears. Though generally lacking sophisticated education in music or any other field, the New England tunesmiths possessed imagination and no little native skill and intelligence. They shared a common economic, social, religious, and musical background; they shared the same artistic goals--those of simplicity and serviceability. Their music theory, designated here as "New England system," may best be described as "naive" and their idiom or style, "primitive."[58]

Nineteenth Century Musical Reformers

During the 1790's several of the New England composers, notably Oliver Holden, Samuel Holyoke, and Andrew Law,[59] came under the influence of both the "proper" music of European immigrants like Hans Gram[60] and the "better" music of English hymnodists such as Martin Madan, Samuel Arnold, and Thomas Williams. Law, Holden, Holyoke, and Gram began to campaign for the rejection of the naive, primitive, undignified tunes of the self-made tunesmiths; Law by his biting public attacks on American music, Holden, Holyoke, and Gram by their theoretical treatises and compositions. These four represent both a reaction to the primitive New England school of tunesmiths as well as the transition in American sacred music from the musically primitive eighteenth century to the musically scientific nineteenth century.

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[58] Relford Patterson in "Three American 'Primitives:' A Study of the Musical Style of Hans Gram, Oliver Holden, and Samuel Holyoke" (unpublished Ph.D. dissertation, Washington University, 1963), pp. VIII-XV, has a carefully worked out rationale for the use of the word "primitive" as applied to the New England tunesmiths. He builds his rationale by analogy with the primitive painters, or limners, of the time. The adjective "primitive" applies equally to the tunesmiths and their style. A summary of artistic primitivism may be found in the following quote from page 10: "These emphases--simplicity, reality, serviceability--were the significant inspirations and objectives of the early American primitive artist."

[59] "Andrew Law was the most ambitious American psalmodist of the eighteenth century. His achievements are impressive. He, . . established singing schools in eleven states; he devised an original musical notation; he was the first American musician to become actively interested in copyright legislation; and. . . he was his generation's most prolific compiler of tunebooks, publishing, in all, more than thirty separate items." (Richard Crawford, Andrew Law, pp. XV-XVI).

Toward the end of the eighteenth century, reform tunebooks revealing the changing attitudes of American compilers and the American public began to be published. These tunebooks suggest the beginning of a particularly devotional style in American hymnody. By the second decade of the nineteenth century the New England idiom was almost entirely supplanted by these genteel, correct, reform tunes with their strict, proper harmonizations by popular

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[60] Hans Gram (1754-1803) held an important post from about 1790 until his death, as organist of Boston's Brattle Street Church. He was chief collaborator with Holden and Holyoke in the compilation of the _Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music_ (Boston: Thomas and Andrews, 1795). (Patterson, "Three American Primitives," pp. 1-5).

XUM

English hymnodists and American imitators.[61]

* * * * * * * * *

In summary, the foregoing narrative identifies four streams of influence out of which grew the American idiom of the late eighteenth century:

1) the 250-year tradition of Calvinist congregational psalm singing.
2) the change in congregational singing first in England then in America from around 1660.
3) the English country church (parochial) tradition of psalmody.
4) the eighteenth-century singing school movement which created such a need for original music.

A fifth stream, the folk tradition with its gapped-scale melodies, modal harmonic progressions, and free handling of dissonance is more theoretical than social in its influence, and will be discussed in subsequent chapters.

It is not the purpose of this paper, however, to trace the development of the American Idiom, but rather to place it in perspective, give it some historical roots, and then analyze it.

The New England Repertory

Approximately 285 tunebook titles (actual issues are higher) were compiled by Americans and published in America before 1810.

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[61] See Crawford, Andrew Law, p. XVI, pp. 104-109, and 255-266 for a discussion of Law's style and the so-called "scientific music" of the reform publications.

XUM

These contain a repertory of some 7,000 compositions, English and American.[62] The compositions therein can be classified according to five genres or forms--anthem,[63] plain tune, tune with extension,[64] set-piece, and fuging-tune.

An anthem is a musical setting for chorus of a non-metrical prose text, sectionalized by changes in tempo, meter, key, texture, and sonority.

A plain tune is a strophic setting of a metrical psalm or hymn without repetition of any line of text or phrase of music, (except in cases where the composer has indicated repeat signs) whose texture is predominantly chordal, and whose declamation is usually syllabic.

A tune with extension is a setting of a metrical psalm or hymn with some degree of textual repetition or expansion. Each stanza of text is sung to the same music; its texture is predominantly chordal and its declamation is mainly syllabic.

A set-piece is a through-composed setting of a psalm or hymn of more than a single stanza, whose style and texture is similar to that of the anthem, although the texture tends to be chordal and the declamation syllabic.

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[62] The figures are those of Richard Crawford.

[63] The introduction of the anthem into New England has been admirably documented by Ralph T. Daniel, Anthem in New England, pp. 36-96.

[64] The formal categories "plain tune" and "tune with extension" are attributed to Richard Crawford.

The fuging-tune is a setting of a metrical psalm or hymn with one or more distinct sections of successive entries of each voice in some kind of imitative texture (that is, textual overlap), and preceded by, preceding, or alternating with one or more sections in chordal texture. Its declamation is mostly syllabic.[65]

Of the many compositions composed by American in the five formal types listed above, 174 of the shorter examples will be used in the present study: 3 set-pieces, 82 fuging-tunes, 26 tunes with extension, and 63 plain tunes.[66] In addition, 64 non-American tunes written from 1550 to 1770 will be stylistically analyzed to serve as a backdrop for the study of the roots of the American idiom.

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[65] The fuging-tune has been tentatively analyzed by Irving Lowens in his "The Origins of the American Fuging-Tune," chapter 14, from Music and Musicians, pp. 237-248.

[66] No anthems are included in the present study because anthems are outside of the tradition of psalmody; they do not employ metrical psalm texts. Furthermore, it is believed by this writer that the shorter sacred pieces contain the essence of the New England primitive style; of the thousands of compositions published in New England before 1800, only 191 were anthems, 118 by Americans. (Daniel, Anthem in New England, pp. 149-155). The greatest effort was put into the composing and publishing of the short plain and fuging psalm tunes and tunes with extension.

XUM

CHAPTER II

SCALE, KEY, TONALITY, AND HARMONY

The Gamut

The foundation of musical education found in the New England singing school movement was the gamut, or scale, a diagram of which was normally included in theoretical introductions to tunebooks.[1] The diagram and explanation of the gamut were accorded prime importance and were usually assigned to the first pages. The gamut, with its solmization syllables, was not an entity to be sung or played; it was first of all a pedagogical tool providing syllable names for the pitches notated on the staff and indicating the ranges for each voice. The following plate illustrates a typical table.[2]

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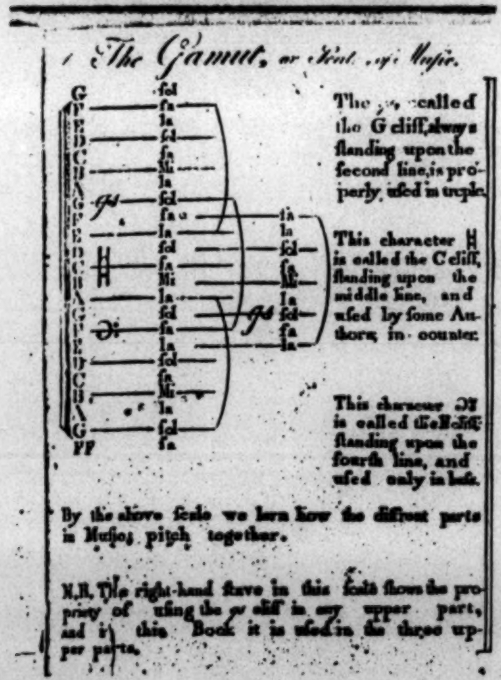
[1] See Alan Britton, "Theoretical Introductions in American Tunebooks" (unpublished Ph.D. dissertation, University of Michigan, 1949), p. 170.

[2] Oliver Brownson, Select Harmony ([New Haven]: I. Sanford, [1783]), p. 1.

PLATE III

THE GAMUT, OR SCALE OF MUSIC[3]



1 The Gamut, or Scale of Muſic.

G
F
E
D
C
B
A
G
F
E
D
C
B
A
G
F
E
D
C
B
A
G
FF
ſol
fa
la
ſol
fa
Mi
la
ſol
fa
la
ſol
fa
Mi
la
ſol
fa
la
ſol
fa
Mi
la
ſol
fa
fa
la
ſol
fa
Mi
la
ſol
fa
la

The 𝄞 called the G cliff, always ſtanding upon the ſecond line, is properly uſed in treble.

This character 𝄡 is called the C cliff, ſtanding upon the middle line, and uſed by ſome Authors in counter.

This character 𝄢 is called the F cliff, ſtanding upon the fourth line, and uſed only in baſs.

By the above ſcale we learn how the diffrent parts in Muſic pitch together.

N.B. The right-hand ſtave in this ſcale ſhows the propriety of uſing the 𝄞 cliff in any upper part, and in this Book it is uſed in the three upper parts.

This simplified system of solmization, known as "Fasola,"[4]

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[3] Facsimile from Oliver Brownson's Select Harmony, p. 1.

[4] According to Mitford Matthews's Americanisms: A Dictionary of Selected Americanisms on Historical Principles (Chicago: University of Chicago Press, 1966), the word is probably of twentieth-century Southern origin having first appeared in G.P. Jackson's White Spirituals in the Southern Uplands (Chapel Hill: University of North Carolina Press, 1933); although a prototypical use of the word is offered by Rev. E. Wentworth who refers to the singing master as a "peripatetic Faw-sol-law-sol," [that is, one who taught the faw-sol-law-sol system of solmization rather than the do-re-mi]. (Quoted from J. Spencer Curwen, Studies in Music Worship, first series [London: J. Curwen and Sons, 1888], p. 115f; quoted in Gilbert Chase, America's Music [New York: McGraw-Hill, 1955], pp. 184-185).

XUM

XUM

was very popular in rural England and America during the seventeenth and eighteenth centuries and apparently sprang up in the English singing school movement of the seventeenth century.[5] It evidently met the needs of rural singing masters to teach musical literacy quickly and painlessly. As a pedagogical tool, Fasola solmization was perfectly valid and up to date; even today solmization in some form or another is still one of the best methods of teaching sight singing.

But the gamut was not only a pedagogical tool. However oblique or uncertain may have been the writing, the tunebook introductions in their treatment of the gamut do reveal a concept of tonal organization which was decidedly outmoded by the standards of contemporaneous British cathedral music. Only the natural pitches in the vocal range from F to A are named; virtually no chromatic alterations are allowed. The entire twelve tones within the octave of a tempered scale are used only to transpose a piece in order to accommodate the singers' ranges or to supply a particular psychological effect.[6] When Billings refers to "pitching the tune," he simply means transposing the tune to the singers' advantage or to the best advantage of the text.

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[5] See also Grove's Dictionary of Music and Musicians, 5th edition, 1954, VII, p. 881.

The Scale and the New England Diatonic System

The New England composers used the gamut to show the names of the pitches; they possessed the two "natural, primitive keys" as pitch sources. To the New England composer-compiler-teacher, the concept of "key" was paramount to the understanding of any music. William Billings states:

> There are but two natural primitive keys in music, viz. A, the flat key, and C, the sharp key. No tune can be formed rightly and truly, but on one of these two keys, except the mi be transposed by flats or sharps, which bring them to the same

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[6] The scholar-master dialogue in Continental Harmony explains something of the psychological effect of transposition, commonly called, "the removes of mi."

> "Master. The transposing of B-mi oftentimes serves to keep the tune more in the compass of the five lines, than it could possibly be, if B-mi stood in its native place, and likewise gives a variety of airs. For any one who is acquainted with music will allow that a sharp key tune ending on D, is much more sprightly and expresses a shout better than one which stands on C; so likewise, a flat key tune ending on G is more pensive and melancholy, than one which stands on A, and every letter has its own peculiar air, which air is very much hurt if the tune is not rightly pitched."

(William Billings, The Continental Harmony [Boston: Thomas and Andrews, 1794], pp. XXV-XXVI).

> effect as the two natural keys. B-mi, must always be one note above, or one note below the key: if above, then it is a flat key; if below, then it is a sharp key. But to speak more simply, if the last note in the bass, which is the key note, is named fa, then it is a sharp key, and if la, then it is a flat key: and observe, that it cannot end properly with mi or sol.[7]

Oliver Brownson, after stating that "a key in Music, is the principal and governing tone,"[8] goes on to echo what Billings and nearly every other tunesmith wrote regarding "two natural primitive keys," As Billings wrote:

> N.B. It is very essential that these two keys should be well understood; they must be strictly enquired into by all musical practitioners; for without a good understanding of their different natures, no person can be a judge of music. The different effects they have upon people of different constitutions, are surprizing, as well as diverting. As music is said to cure several disorders, if I was to undertake for the patients, I should choose rather to inject these two keys into their ears, to operate on their auditory, than to prescribe after the common custom of Physicians.
>
> Choristers must always remember to set flat keyed tunes to melancholy words, and sharp keyed tunes to cheerful words.[9]

From these two statements, one can determine quickly that "key" in the New England system was not the same as "key" in the orthodox European system where it is practically synonymous with

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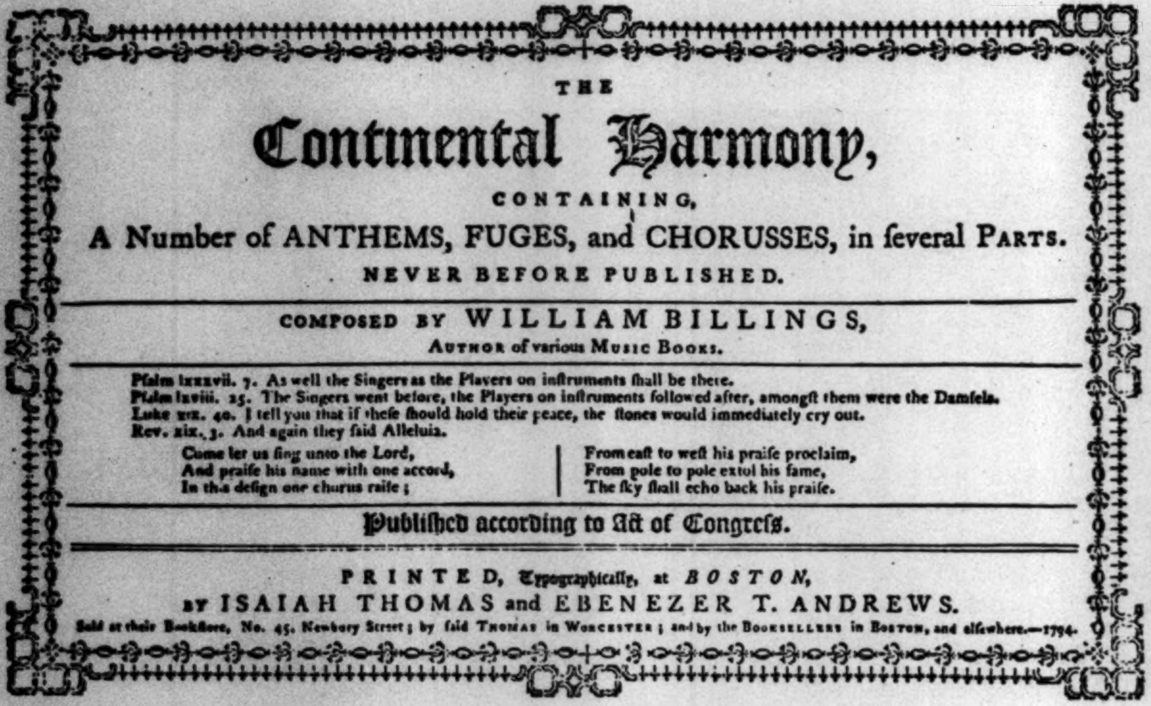
[7] Billings, Continental Harmony, p. IX.

[8] Brownson, Select Harmony, p. 4.

[9] Billings, Continental Harmony, p. XI.

PLATE IV

TITLE PAGE OF WILLIAM BILLINGS'S CONTINENTAL HARMONY



THE

Continental Harmony,

CONTAINING,

A Number of ANTHEMS, FUGES, and CHORUSSES, in ſeveral PARTS.

NEVER BEFORE PUBLISHED.

COMPOSED BY WILLIAM BILLINGS,

AUTHOR of various MUSIC BOOKS.

Pſalm lxxxvii. 7. As well the Singers as the Players on inſtruments ſhall be there.
Pſalm lxviii. 25. The Singers went before, the Players on inſtruments followed after, amongſt them were the Damſels.
Luke xix. 40. I tell you that if theſe ſhould hold their peace, the ſtones would immediately cry out.
Rev. xix. 3. And again they ſaid Alleluia.

Come let us ſing unto the Lord,
And praiſe his name with one accord,
In this deſign one chorus raiſe;

From eaſt to weſt his praiſe proclaim,
From pole to pole extol his fame,
The ſky ſhall echo back his praiſe.

Publiſhed according to Act of Congreſs.

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"tonality." New England writers do not write of "key" or "tonality" in the sense of a hierarchy of pitches and chords with particular harmonic patterns functioning toward a tonal center because the European common practice system was foreign to them. Their concept of "key" is more akin to the Guidonian idea of "scale," that is, a particular order of whole- and half-steps contained within an octave. More particularly, the "two natural primitive keys" are the A natural minor and the C major scales. However, the terms "major" and "minor," which are common practice terms, are never part of the tunesmiths' vocabulary. Although there is no material distinction between minor and major scales and flat and sharp keys, there is an important implied distinction which gives some insight into the nature of the New England system of tonal organization.

For example, the phrase "in the key of C major" implies common practice tonality. In its most basic sense, the C major scale acts simply as a source of tones for melodies and chords. The designation also means that there is a tonic C which figures prominently in the structure of the melodic content as the focal point of the tonality; it implies that each pitch of the scale has a very specific function in relation to the other pitches. Most importantly, the phrase implies harmonic progression with chords built on all the degrees of the scale of that key; it means chord roots, tonics, dominants, mediants, supertonics, and leading tones.

The phrase "in the sharp key of C" means in New England thinking a source of pitches for melodies and sets of chords. It also means that there is a keynote, C, which serves in somewhat the same manner as the common practice tonic. Most important, however, it means that there are certain pitches which regulate and define the key and give that key its particular color. The New England musicians seem to think of the various scale degrees more as pure intervals in relation to the keynote than as generators of harmonic progression.

Perhaps the greatest factor in determining and defining the key is the location of "B-mi" with the strong half-step implication. "Mi" always occurs in the same place, unless the whole gamut is transposed; namely, on B. In the sharp key, "B-mi" is identical to the leading tone of a major scale, but in the flat key, "B-mi" occurs on the second degree. The following chart will illustrate.

Sharp key C D E F G A B C

fa sol la fa sol la mi fa sol la fa sol la

Flat key A B C D E F G A

In his Scholar-Master dialogue, Billings explains those pitches which give a key its particular color.

> Scholar. Sir, I want to know if there are not some principal or dominant tones besides the key note which serve to regulate the rest?
>
> Master. In the first place, you must pay great attention to the key note, and the sound of B-mi which constitutes the key note, and causes it to be either flat or sharp; . . . .[10]

Billings is talking not about chord roots or functions, but about scale degrees and the distinction between the two "natural primitive keys." He is not discussing harmonic function and common practice chord progression implied by the scale degrees, but a Guidonian diatonicism of pure intervals with no hierarchy of pitches. The dialogue between Master and Scholar in Billings's Continental Harmony sheds light on many aspects of the New England theoretical system. While it does not put forth in so many words a theory of tonal organization, this particular portion of dialogue (pp. XXVI-XXVII) reveals the concern the tunesmiths had with the diatonic scale and the attitude they carried toward the function of the various tonal elements in the overall tonal scheme.

The developments in seventeenth-and eighteenth-century European main stream music theory which led to what is now known as common practice tonality were based to a large extent on the practice of realizing chords at the keyboard from a figured bass (thoroughbass). Because of the strong emphasis on chords in the thoroughbass technique, common practice tonality developed in the direction of chord formation and harmonic progression. This keyboard and chord based system bypassed the provincial English and American tunebook theoreticians because they did not have access to keyboard instruments, nor did they consider the keyboard relevant for their purposes. All they had and needed were their pitchpipes and an occasional 'cello, perhaps.

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[10] Billings, The Continental Harmony, pp. XXVI-XXVII.

What is apparent up to this point and what will be shown in the analysis of the music is the presence of a nearly pure diatonic system of tonal organization the likes of which had developed in Europe during the period of the tenth to the fifteenth centuries from the theoretical writings of Guido d'Arezzo. The famous "Guidonian hand," which in medieval theory was only a sight singing tool, became an important part of New England theory. The New England composers not only adapted the Guidonian solmization system (in the form of "Fasola") as a pedagogical tool for the teaching of singing; but they also perhaps by some misunderstanding, accepted it as a theoretical system, that is, a system of key organization, of interval structure, and pitch relationships. The New England theoretical system transplanted out of England via the writings of William Tans'ur and others, is a diatonic system. Without chromatic alterations there are no secondary dominants or momentary leading tones, and without these there are no strong secondary tonal centers to detract from the keynote, or tonic, nor is there a hierarchy of pitches with their attending chords and the inevitable progression toward the tonic.

The following table will illustrate the distribution and frequency of key usage in the sample of 174 tunes analyzed for the purposes of this study. The arabic numerals represent numbers of tunes.

TABLE 1

KEY FREQUENCY AND DISTRIBUTION AMONG 174 TUNES

Sharp Keys (Major) - 104 Tunes	C	33
	G	19
	F	15
	D	13
	B-flat	2
	A	8
	E-flat	6
	E	7
	A-flat	1
Flat Keys (Minor) - 68 Tunes	a	24
	e	18
	d	16
	b	3
	g	3
	f-sharp	0
	c	2
	f	2
Both Flat and Sharp Keys - 2 Tunes	C and c	1
	F and f-sharp	1

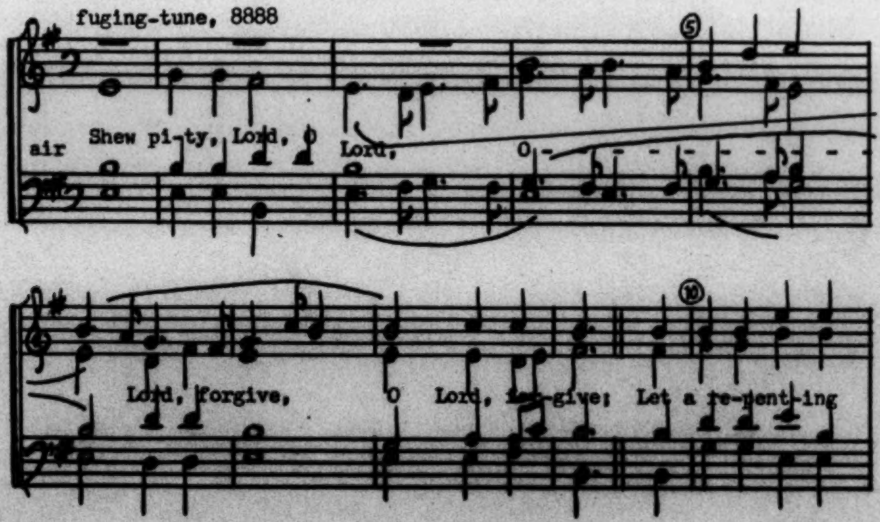
Summary:

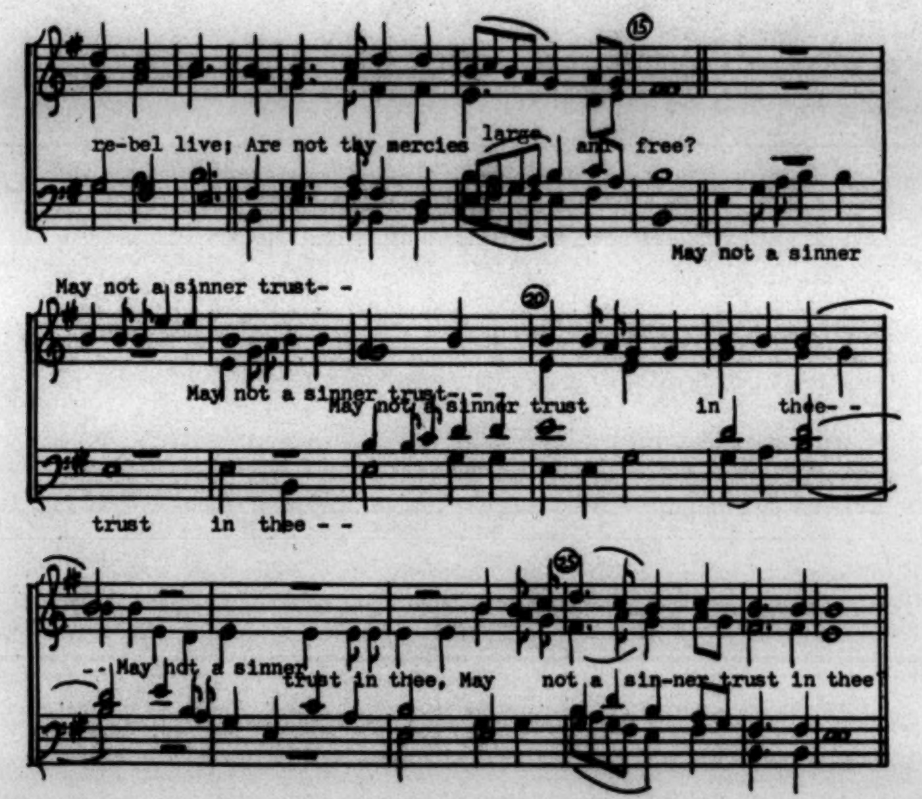
Tunes in the "natural, primitive" sharp key (C major) -	33
Tunes in the "natural, primitive" flat key (a minor) -	24
Tunes transposed by one "remove of mi" (key signatures of one sharp or flat) -	68
Tunes transposed by two "removes of mi" (key signatures of two sharps or flats) -	21
Tunes transposed by more than two "removes of mi" - -	28

Although the tunesmiths had some difficulty objectifying their theories of scale, interval, and key, their system of diatonic tonality did indeed manifest itself in a number of tunes tonally organized through interrelation of intervals and scale degrees rather than chord progression and tonal direction. This is not to say that in these tunes chords and chord progression are not important, but rather are secondary in importance to and sometimes even coincidental to the horizontal flow of the three or four vocal lines.

The following tunes are examples of the diatonic-oriented tonality; they display a free interplay of pitches with little thought for harmonic progression. Example 1 is in the flat key of E, a pure diatonic aeolian mode, which helps to establish a solemn and serious psychological mood befitting the reverent and introspective nature of the text. The feeling for the keynote is established not by chord progression but by keynote reiteration and pedal-point. It is the kind of tonality that does not need the subdominant or the dominant with raised leading tone or any hierarchical chord system to frame and support and define the tonic; the tonic is defined by the scale-like linear motion of the voices as they embroider the many harmonically static areas.

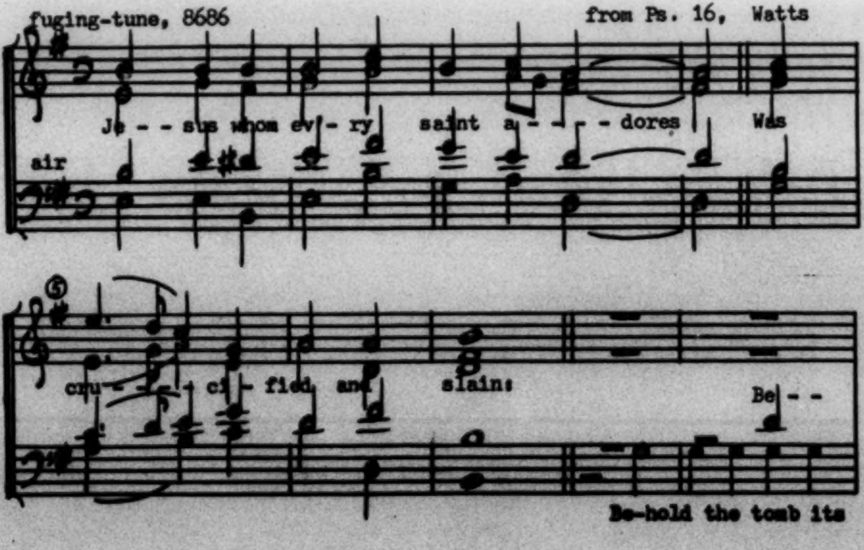
Example 1, "Sunderland," Strong (Brownson, Select Harmony, [1783]).

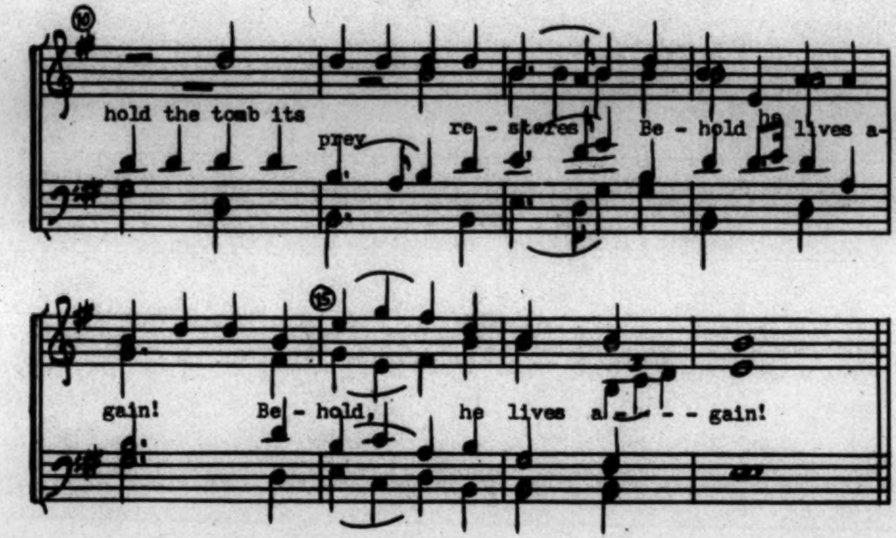

fuging-tune, 8888
⑤
air
Shew pi-ty, Lord, O Lord,
O
⑩
Lord, forgive, O Lord, for-give; Let a re-pent-ing


15
re-bel live; Are not thy mercies large and free?
May not a sinner
May not a sinner trust- -
20
May not a sinner trust- -
May not a sinner trust in thee- -
trust in thee - -
25
- - May not a sinner trust in thee, May not a sin-ner trust in thee

Example 2 moves freely between the flat key of E and the sharp key of G. One is not really sure whether it is clearly in one or the other. The tonality is ambivalent, as is the case with many other New England tunes of the period, although it clearly begins and ends in the flat key of E. The nature of the text demands a solemn and sober musical setting; the tonal scheme complements the text perfectly. It, however, is not in a pure aeolian mode because of the D-sharp in measure 1. The tonality is one of insinuation rather than assertion; the keynote E is not prominent except at the opening and the final cadence. The chords built on the third, fourth, sixth, and seventh scale degrees are numerically as prominent as the keynote and the fifth degree chords. The chords are employed in a very loose almost aimless chord progression; their relationship to each other and to the tonic is one of freedom and equality. This is especially evident at the cadence in measure 7 which, according to the preceding harmony, should resolve to a G chord, but rather resolves to a B minor chord.

Example 2, "Crucifiction," Benham (Benham, Federal Harmony, 1790).


fuging-tune, 8686
from Ps. 16, Watts
Je - - sus whom ev - ry saint a - - - dores Was
air
⑤
cru - - - ci - fied and slain:
Be - -
Be-hold the tomb its

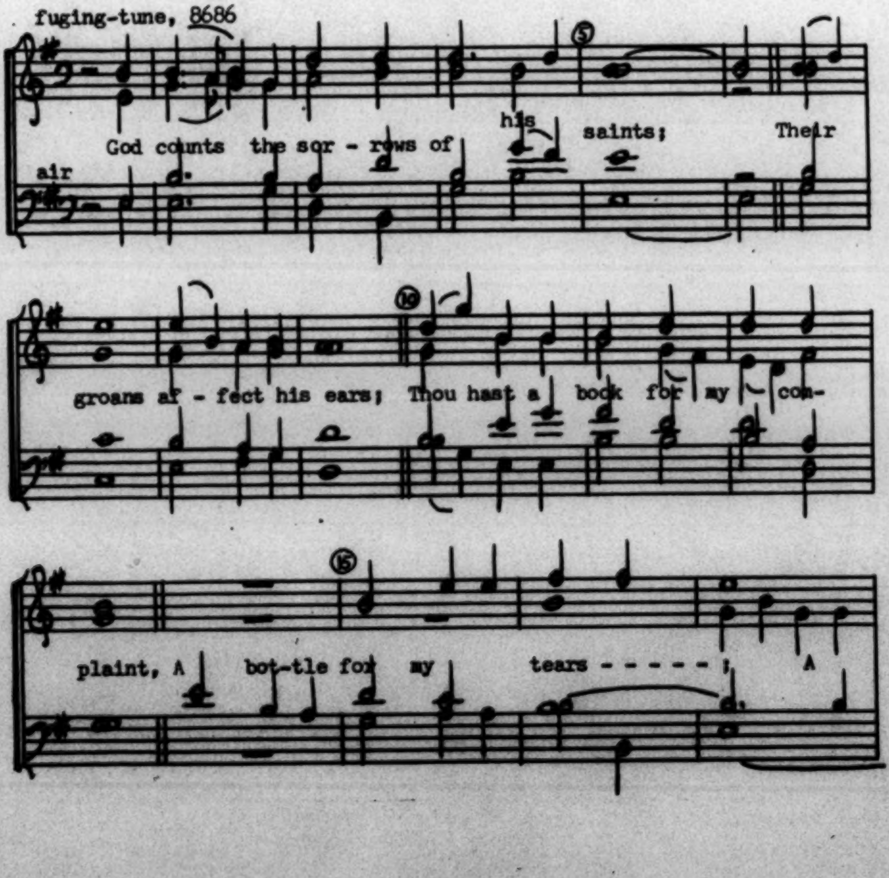

10
hold the tomb its prey re - stores Be - hold he lives a-
15
gain! Be - hold, he lives a - - - gain!

Example 3 is similar to "Crucifiction" both in its freely-related chord structures and in its tonal ambivalence (one does not know whether the piece is in E or G). The tonality complements the melancholy yet optimistic mood of the text. The chords are all consonant; the two discords are of the passing variety and do not affect the chords. In the parlance of the New England tunesmiths, the harmonic vocabulary consists of concords or sets of chords. The tonality is not assertive, with pedals, static harmony, and numerous decorative passing discords as in Example 1, but subtle and insinuating as the tonality of Example 2, with frequent chord root movement by third and seemingly arbitrary chord successions. The chord progression is not aimless, however; there are definite goals set up by the harmony which are satis-

XUM

factorily reached at the cadences. The frequent root movement by third and the vacillation between chords on E and G allows one to accept either G or E, or both G and E as tonal center(s).

Example 3, "Digby," Swan (Swan, *New England Harmony*, 1801).


fuging-tune, 8686
air
God counts the sor - rows of his saints; Their
⑤
groans af - fect his ears; Thou hast a book for my com-
⑩
plaint, A bot-tle for my tears - - - - - ; A
⑮

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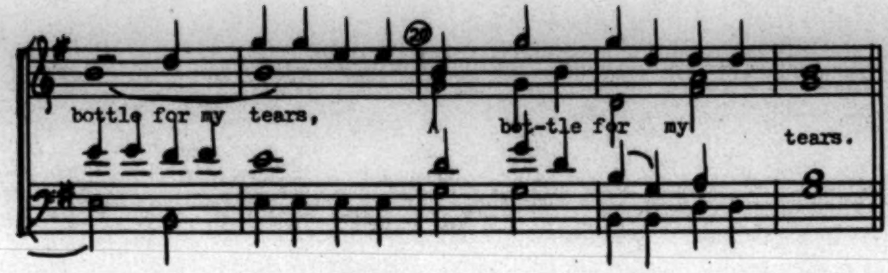
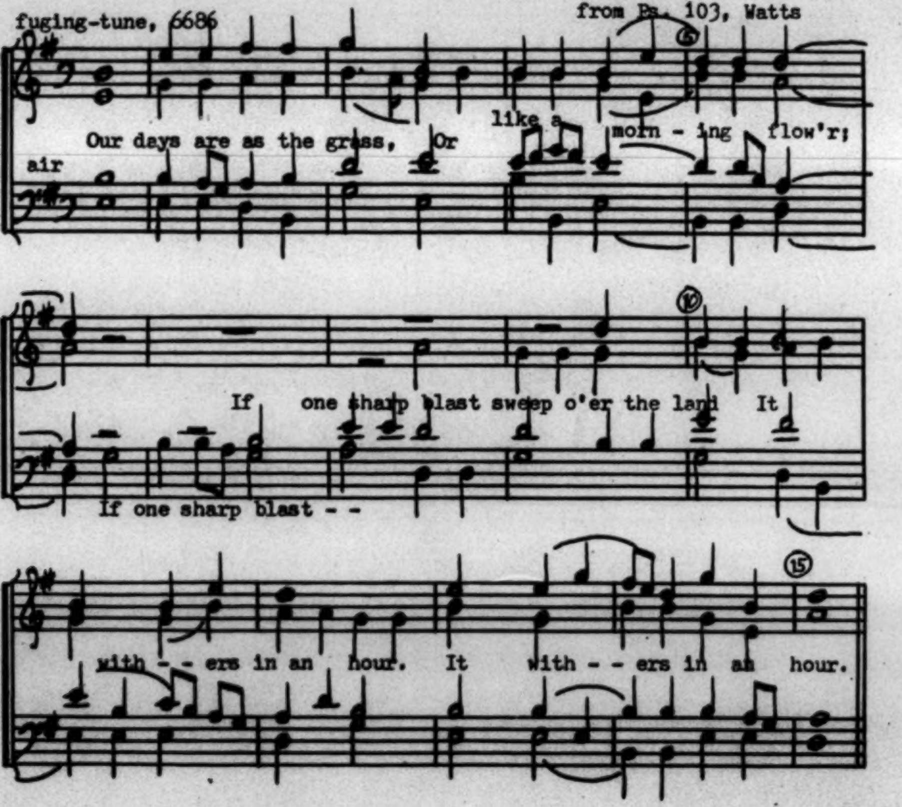


Another tune by Swan shows a dual tonality of flat E and sharp G. This duality is effected by an aimless harmonic progression which is more like an arbitrary chord succession as well as by irregular phrase lengths and weak-beat agogic accents. No firm tonal allegiance to one key is established. The E chord is preceded only three times by its dominant, and then it is the minor dominant; the G chord is preceded twice by its dominant minus the third. To confuse tonal loyalties further, the D chord asserts itself sporadically but not definitively; it is never preceded by its dominant. Perhaps the tonal scheme represents the pessimism or even the uncertainty of life apparent in the text. The musical setting provides an effective psychological mood for the text.

Example 4, "Russell," Swan (Swan, New England Harmony, 1801).


fuging-tune, 6686
from Ps. 103, Watts
⑥
Our days are as the grass, Or like a morn - ing flow'r;
air
⑩
If one sharp blast sweep o'er the land It
If one sharp blast - -
⑮
with - - ers in an hour. It with - - ers in an hour.

The preceding examples by Swan represent practical applications of the pure diatonic system. The chord root movement by seconds and thirds detract from the keynote chord so that it is not the focus of a hierarchical tonal structure as in common practice

harmonic-oriented tonality, but merely one member, albeit the most important, in a family of chords and pitches of nearly equal status. In Swan's music perhaps more than in that of any other New England composer is this equality of pitches especially apparent. Swan's gift for melody writing and his seeming disdain of accidentals make him one of the most representative composers of the so-called New England Diatonicism.

The following example by Asahel Benham will illustrate not only the free relationship of chords and the equality of pitches within the diatonic scale but also the various and uninhibited rhythms which so greatly affect the harmonic progression. These lend to each vocal line great appeal and independence, but they create a kind of wandering tonality which consists of merely a succession of sounds in no particular plan rather than a progression of chords in a scheme of tonal direction and definition. This is the kind of piece which is the result of a composer's "flight of fancy,"[11]--an attractive and appealing composition in its own way, but lacking co-ordination of the major elements (that is, rhythm, harmony, and melody) into a consistent, coherent whole. The text provides vivid mental pictures of sparrows, wailing, and loneliness; it is just the thing to stimulate Benham's lively imagination. The several melismas convey programmatically the sparrow's mournful song as well as the sinner's lonely grief-stricken wail. The harmony and wandering tonality contribute to the melancholy.

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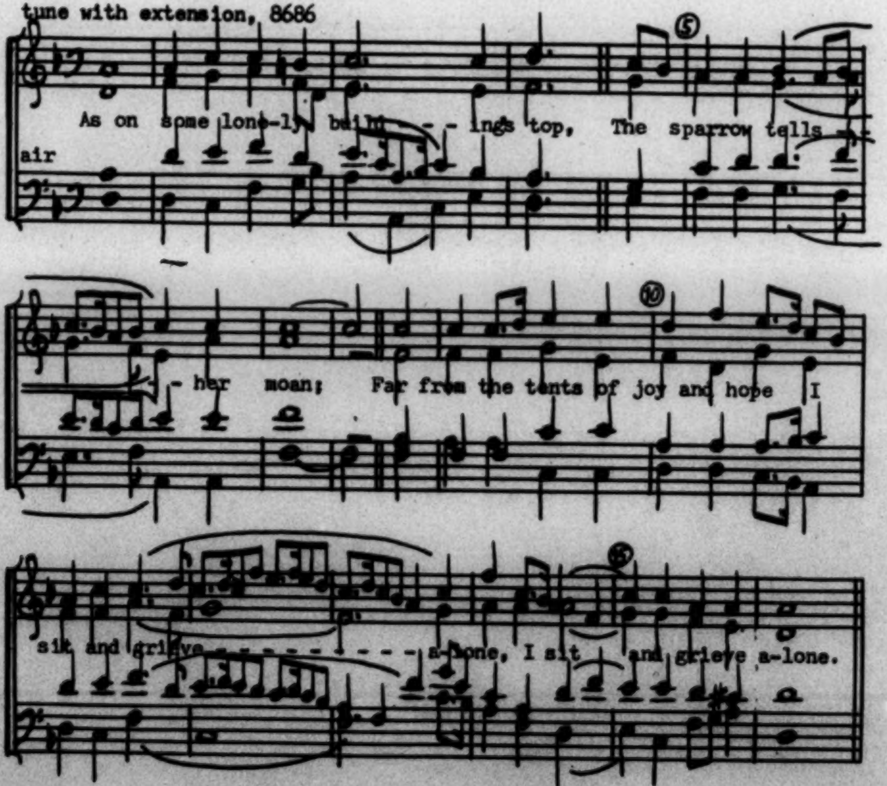
[11] The term is introduced by Billings in the Master-Scholar dialogue in Continental Harmony, p. XXXI, though it specifically refers to the melody which is written first.

Example 5, "Yarmouth," Benham (Brownson, Select Harmony, [1783]).


tune with extension, 8686
⑤
As on some lone-ly build - - - ings top, The sparrow tells - -
air
- her moan; Far from the tents of joy and hope I
⑩
sit and grieve - - - - - - - - - a-lone, I sit and grieve a-lone.
⑮

The Major-Minor Harmonic System

The pure diatonic scale-oriented system of tonality (New England diatonicism) did not have as many adherents as the tunebook theoretical introductions would lead one to believe. In point of fact, it is highly unlikely that any New England composer was aware of any theoretical system of tonal organization--pedagogical systems of solmization, yes, but of tonal organization, no.[12] Most New Englanders composed some tunes which exhibited a decidedly, if somewhat curious, European common practice system of harmonic progression and chord hierarchy.

Example 6, by Jacob French, is a very smooth-flowing piece--the melodic lines are conjunct, the rhythm is steady, the bass is conjunct without being harmonically weak, and the tonality has a firm, definite direction with no abrupt harmonic twists or awkward dissonances to impede its flow. What is especially attractive is the very skillful modulation in the second phrase from E minor to G major and the return to E minor in the final phrase. The piece has all the flavor of the Yankee diatonic system--chord root movement by second and third, minor dominants, vacillation between minor and relative major and occasional open chords,--but manifests the technique of a European-trained professional--full sonority, properly doubled chord tones, no parallel fifths or octaves, rhythmically well-handled weak chords (those built on scale degrees 2, 3, 6, or 7) and discords, and strong cadential patterns. The rhythmic vitality of the piece, especially in the fuge, lends a degree of optimism to an otherwise very melancholy text.[13]

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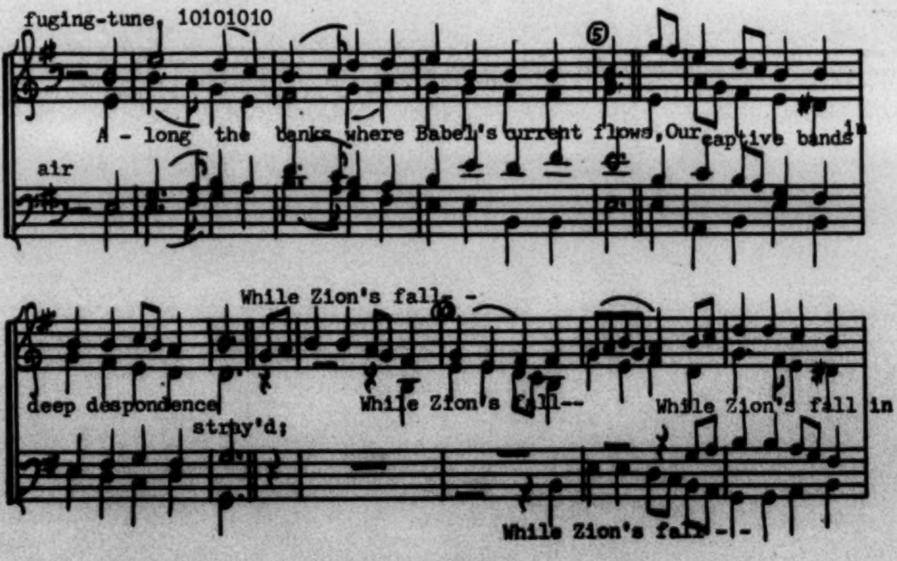
[12] Holden and Holyoke are possible exceptions; for, since they were influenced a great deal by Gram, (most of the theoretical writing for the Massachusetts Compiler was done by Gram) they were most certainly conscious of the New England diatonicism as well as the European common practice system. (See Relford Patterson, "Three American Primitives" [unpublished Ph.D. dissertation, Washington University, 1963], pp. 72-75).

Example 6, "Babylon," French (from Marvin Genuchi, "The Life and Music of Jacob French" [unpublished Ph.D. dissertation, State University of Iowa, 1964]).


fuging-tune, 10101010
⑤
A - long the banks where Babel's current flows, Our captive bands in
air
While Zion's fall - -
⑥
deep despondence stray'd;
While Zion's fall--
While Zion's fall in
While Zion's fall - | -

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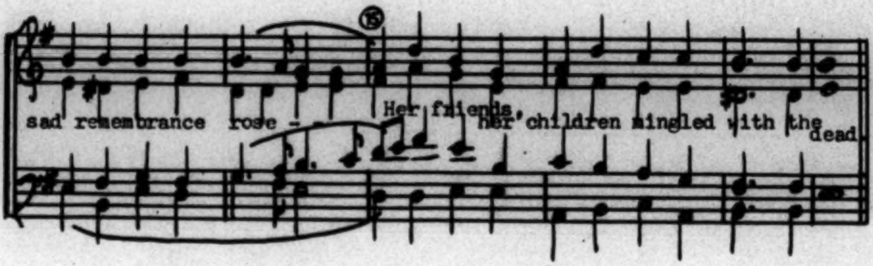
[13] See "Babylon" by Asahel Benham for an entirely different setting of this same text, p. 251.

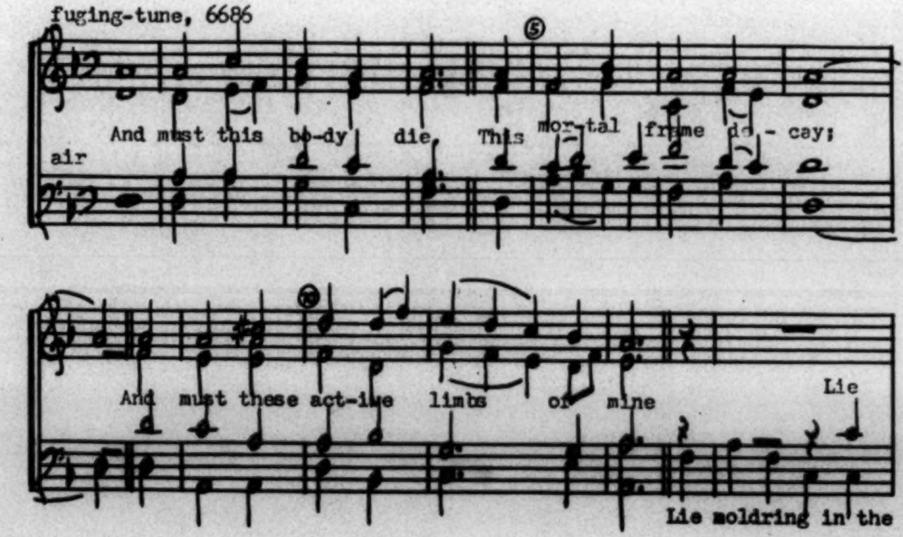


While most tunesmiths display curious sounds and unorthodox progressions, some are truly imaginative, others are merely fortuitous. The tonal plan, harmonic progression, and use of discords in "Norfolk," the following tune, show Oliver Brownson to be of the former group.

The tonality is clearly D minor, or flat key of D. The tonal plan is well-balanced: the four phrases cadence on chords built on scale degrees 3, 1, 5, and 1 respectively; and the chords progress naturally from one to the other. A particularly attractive progression is that found in the long (eight poetic feet) third phrase which, by means of the B-flat to C chord progression, strongly hints at a cadence on F. The progression deceptively cadences on A, but the strong pull toward an F chord is ultimately satisfied by the melodic outline of the F major triad at the beginning of the fuging section.

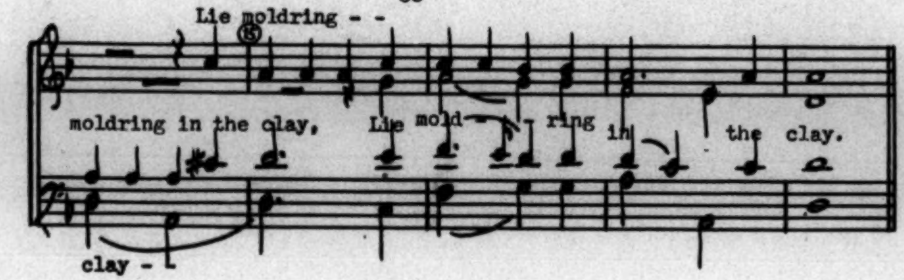
A tonal oddity is the use to which the two C-sharps are put. They do not occur at cadence points where they might strengthen the position of the tonic triad in the chordal hierarchy, nor are they placed to emphasise an important word in the text, but they are situated rather in the middle of phrases as tendency tones in the strengthening of melodic lines and the building of melodic climaxes.[14]

Example 7, "Norfolk," Brownson (Brownson, Select Harmony, [1783]).


fuging-tune, 6686
⑤
And must this bo-dy die, This mor-tal frame de - cay;
air
⑩
And must these act-ive limbs of mine
Lie
Lie moldring in the

---

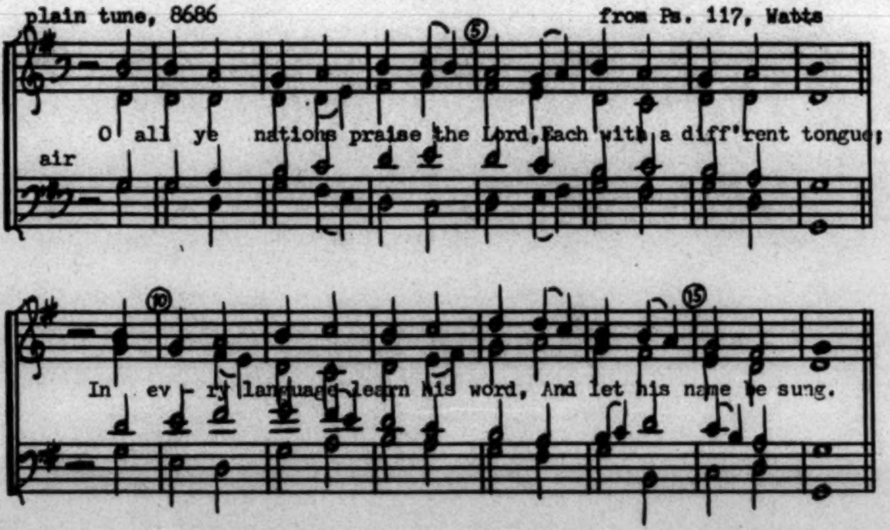
[14] See Chapter IV, p. 208, for a discussion of this cross relation.



Example 8, "Norwalk," has a tonal scheme of chordal hierarchy in which chords built on all seven scale degrees are spread throughout the piece and interact to define the tonality. The harmonic rhythm contributes greatly to the tonal inevitability. Tonally strong chords, that is, those built on the first, fourth, and fifth scale degrees, appear on the first beats of twelve of the fifteen measures; chords built on degrees three and six are on the first beats of two measures. On the rhythmically weak second beats are found most of the harmonically active elements: the diatonic chords built on the second, seventh, third, and sixth degrees plus all but two of the discords, and four diminished intervals. The rhythmic displacement of the harmonic materials creates a very solid progression and enhances the inevitability of the final keynote cadence. The third phrase taken out of context would be considered tonally weak, in a common practice sense, with so much root movement by second and third; but it is placed within a context of root movement by fifth and so is effectively complementary. The method of tonal definition is European; the harmonic vocabulary (root position, diminished triads, and open fifths) is New England.

Example 8, "Norwalk," Read (Read, American Singing Book, 1785).

plain tune, 8686 from Ps. 117, Watts


⑤
O all ye nations praise the Lord, Each with a diff'rent tongue;
air
⑩
⑮
In ev - ry language learn his word, And let his name be sung.

Chromatic Alterations

Although the New England composers wrote about the pure diatonic system, that is, without chromatic alterations,[15] [illegible] made use of secondary dominants, especially the $\underset{\sharp}{\text{II}}$-V half cadence as well as the progression $\underset{\#}{\text{II}}$-I. The following example illustrates the secondary tonal level of the dominant defined by the altered second degree chord. The added gravitation toward the dominant in the first half is especially necessary to balance the lengthy static area on the tonic in the second half.

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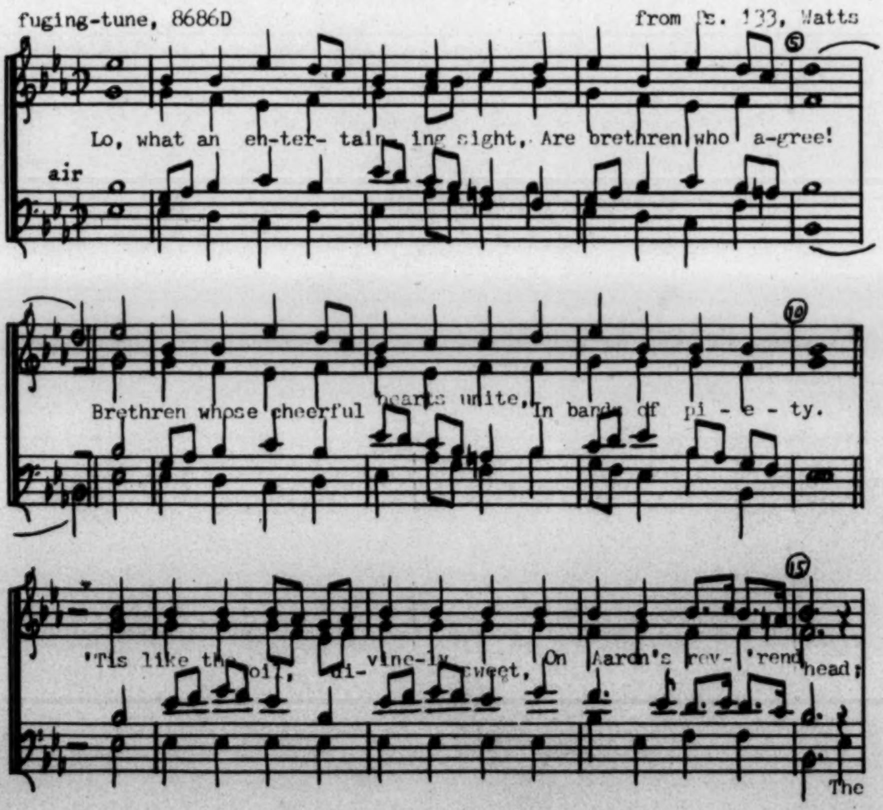
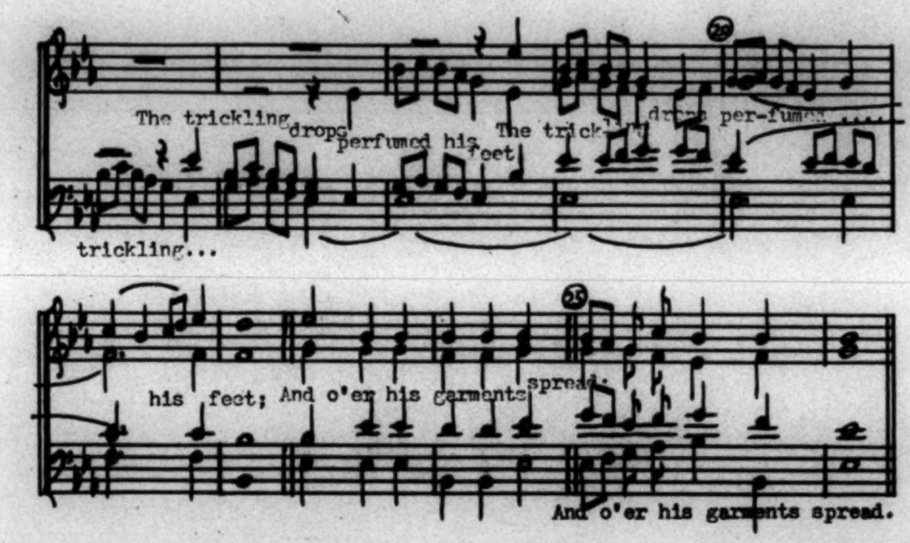
[15] Billings did allow for the raised seven in flat keys. (See Billings, Continental Harmony, p. XXVII).

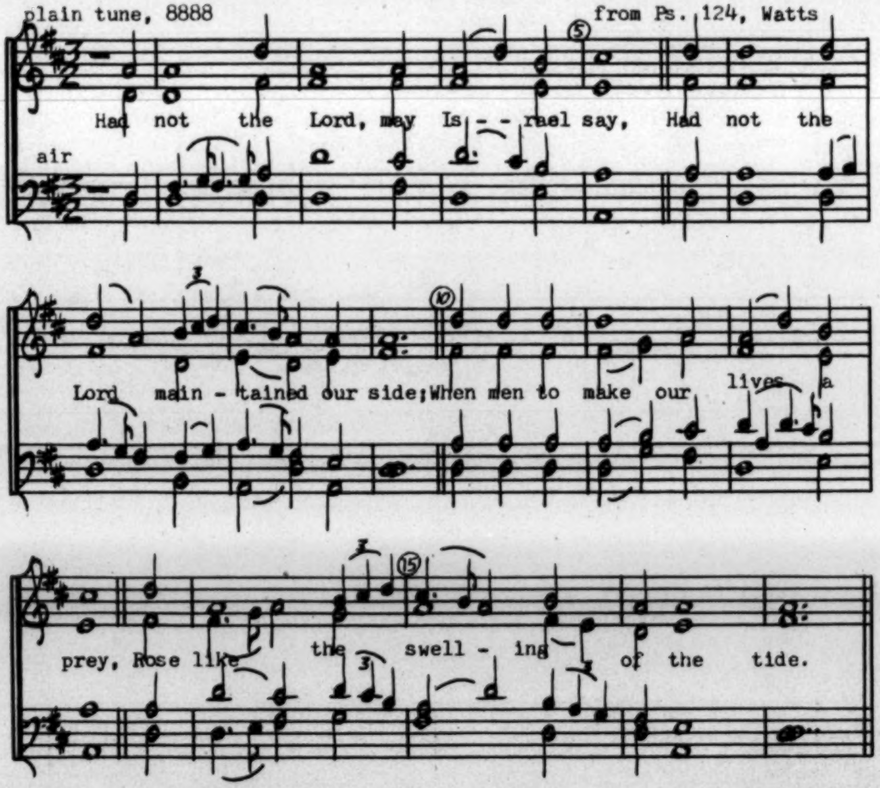
Example 9, "Topsfield," Kimball (Village Harmony, 1798).


fuging-tune, 8686D
from Ps. 133, Watts
air
Lo, what an en-ter- tain- ing sight, Are brethren who a-gree!
Brethren whose cheerful hearts unite, In bands of pi - e - ty.
'Tis like the oil, di- vine-ly sweet, On Aaron's rev- 'rend head;
The
5
10
15


28
The trickling drops perfumed his feet
The trickling drops per-fumed...
trickling...
25
his feet; And o'er his garments spread.
And o'er his garments spread.

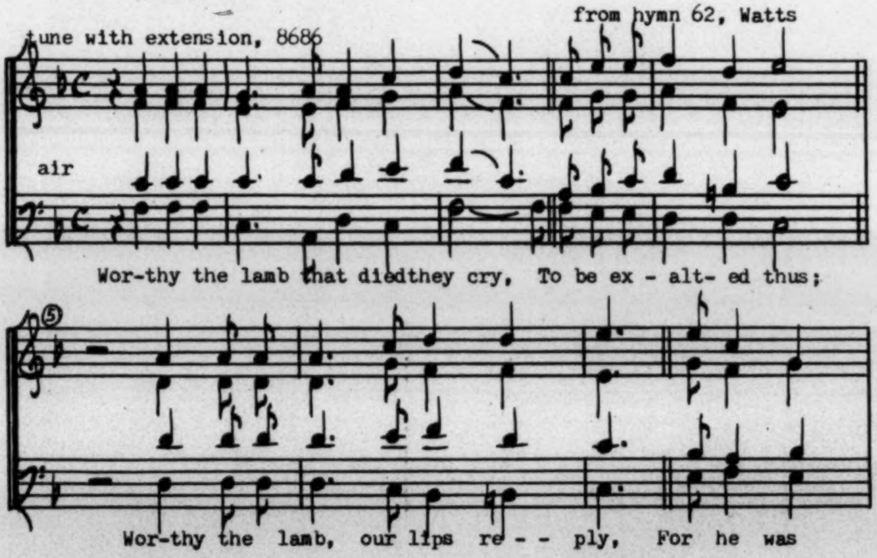
Example 10 contains two potential secondary dominants--both open fifth chords built on the second scale degree and followed by the dominant (measures 4 and 12). It is almost as if Read truly believed in the pure diatonic system, for he employs here the II-V progression without using the raised third (G-sharp) to form the V of V, and therefore he remains completely within the pure diatonic key of sharp D.

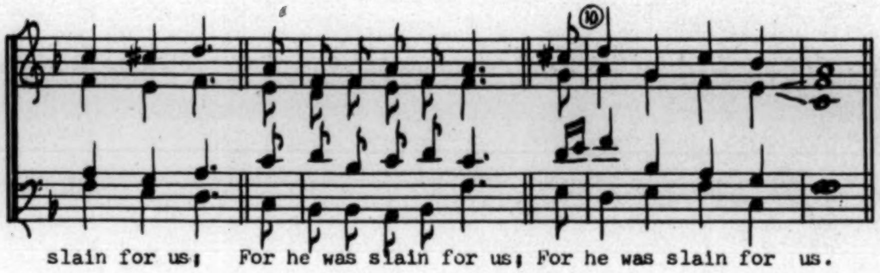
Example 10, "Benington," Read (Read, American Singing Book, 1785).


plain tune, 8888
from Ps. 124, Watts
air
Had not the Lord, may Is - - rael say, Had not the
Lord main - tained our side; When men to make our lives a
prey, Rose like the swell - ing of the tide.
5
10
15
3

It is usually in the tunes of the European-influenced and Reform-minded tunesmiths that one finds chromatic alteration in the form of half-step melodic motion. Oliver Holden uses two such progressions in Example 11. In measure 6, the bass line B-flat, B-natural, C enriches the half cadence on the dominant, and the treble line C, C-sharp, D in measure 8 strengthens the momentary progression to the mediant. Both chord progressions are handled in the conventional European manner. These chromatic alterations are employed mainly for musical reasons, although they perhaps do contribute to the jubilant mood required by the text.

Example 11, "Commemoration," Holden ([Holden], Modern Collection of Sacred Music, 1800).


from hymn 62, Watts
tune with extension, 8686
air
Wor-thy the lamb that diedthey cry, To be ex - alt- ed thus;
⑤
Wor-thy the lamb, our lips re - - ply, For he was

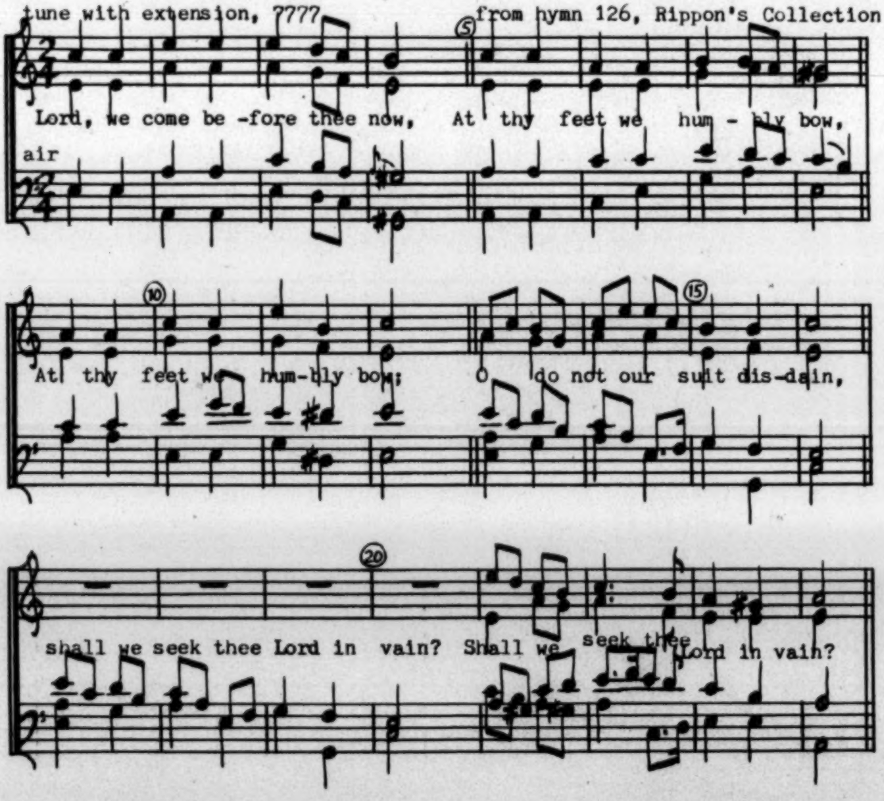

⑩
slain for us; For he was slain for us; For he was slain for us.

True chromatic alteration occurs in the following very strange tune quoted in toto as Example 12. The frequent second and first inversion triads placed on metrically strong beats, the parallel $\frac{6}{4}$ chords in measure 3, the augmented triad in measure 8, the chromatically altered diminished third in measure 11, and the frequent doubling of melodically active tones and thirds of triads, especially in the fourth phrase, leave the listener grasping for something substantial. The tonality of flat A is really well-defined only at the final cadence, although it is not the tonality which is strange nor even the chord progression or the harmonic content, but the sonority, the spacing and voicing of the harmony. Both the key (flat A) and the uncertainty of the harmonic progression contribute to the yearning and pleading attitude the text is meant to evoke. The text is one of few in consistently trochaic metric feet. Pilsbury has set the text with proper respect for the poetic meter.[16]

---

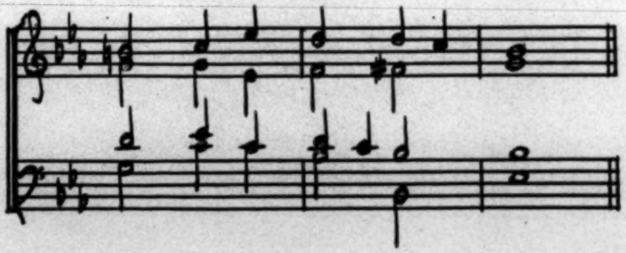
[16] Pilsbury was a resident of Charleston, South Carolina. Although his tunebook was published in Boston, the content is not typical of New England music. (See the Introduction, p. 35).

Example 12, "Salem," Pilsbury (Pilsbury, United States' Sacred Harmony, 1799).


tune with extension, 7777
from hymn 126, Rippon's Collection
⑤
Lord, we come be-fore thee now, At thy feet we hum-bly bow,
air
⑩
⑮
At thy feet we hum-bly bow; O do not our suit dis-dain,
⑳
shall we seek thee Lord in vain? Shall we seek thee Lord in vain?

The next example of chromatic alteration is of the augmented triad in root position, a chromatically altered dominant with raised fifth in the progression $\overset{V}{\underset{\#5}{3}}$-2-I. It is in an internal cadence.

Example 13, from "Gratitude," Gillet (Atwill, New York Collection of Sacred Harmony, [1795]).



Modulation

Diatonic modualtion occurred frequently in the works of the tunesmiths, especially in flat key tunes. It was natural and very easy for a flat key (minor) tune to move to its corresponding sharp key (relative major), as example 7 (page 67) by Brownson illustrates. Directly upon stating the keynote chord, D, the first phrase modulates to sharp F. Although the secondary level of sharp F does not re-assert itself cadentially, it is felt in a subtle way throughout the piece. The very skillful modulation in example 6 (page 65) has already been pointed out. The secondary level of sharp G (the relative major) is not only securely established in measure 7, but is maintained for four measures until the reintroduction of the D-sharp in the counter.

There is no chromatic modulation in the psalm and hymn tunes of the New England composers except insofar as the use of secondary dominants or half-cadences on the dominant may be construed as modulation. Example 11 (page 73) illustrates the infrequent practice. It contains quasi-modulations to the dominant, C, in measures 4 and 7 and to the relative minor, D, in measure 8.

The New England diatonic system of tonality allowed few chromatic alterations. The current attitude among the New England composers was probably stated best by Swan in New England Harmony.

> Although setting accidental flats and sharps may be agreeable to the rules of counterpoint, when modulations are so formed as to require them, yet those modulations might be avoided, and others formed, that would render the melody and harmony equally expressive and pleasing.[17]

There were, however, rare examples of actual key changes which are abrupt and involve no modulatory procedures.

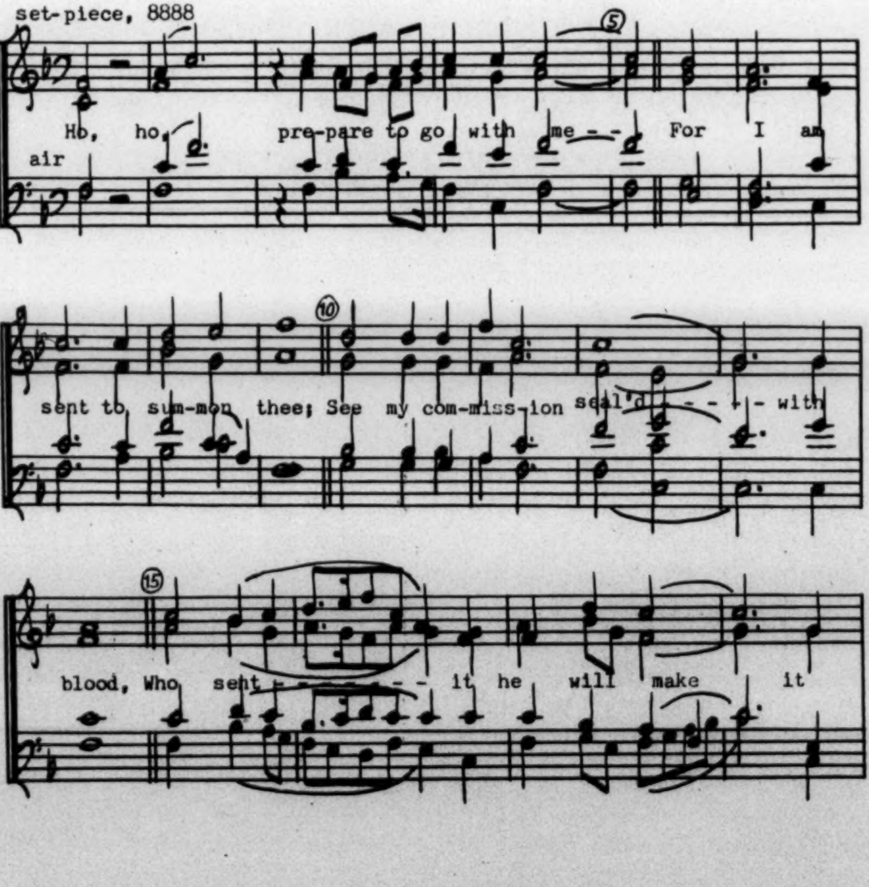
"Death's Alarm" is a long meter double tune (LMD). The first strophe is in the sharp key of F; the second strophe is in the flat key of F-sharp. There is no musical, only a textual, reason for the sudden shift; the abruptness of the key change represents "Death's Alarm." The text, spoken in the first person by Death himself (the Grim Reaper), offered to Benham's fertile imagination the chance for some very dramatic word painting.

---

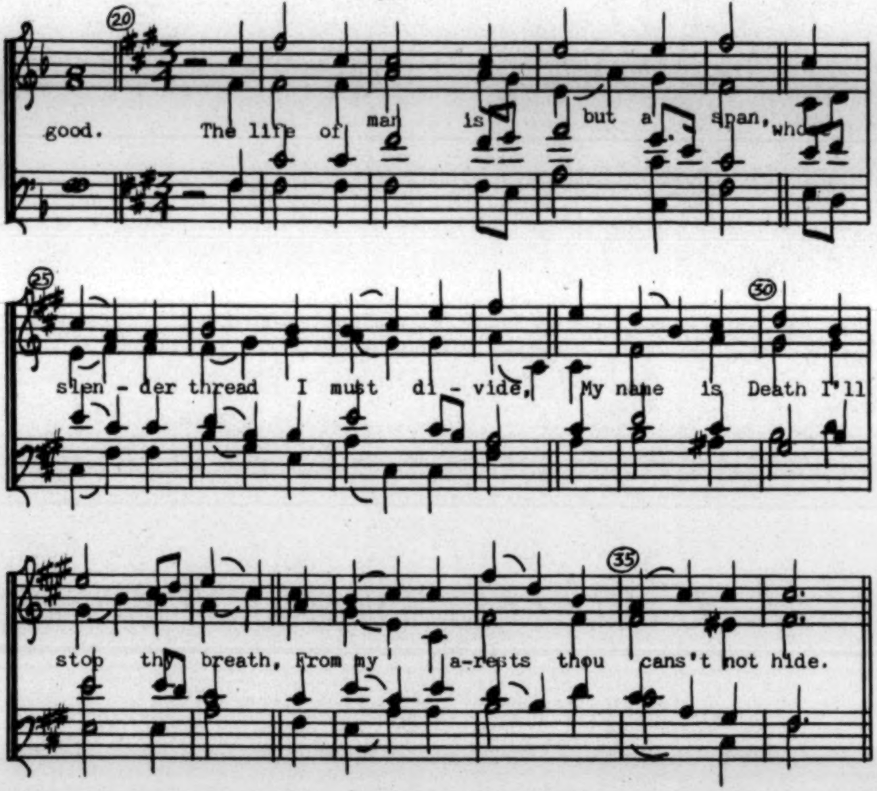
[17] Timothy Swan, New England Harmony (Northampton: Andrew Wright, 1801), p. iii.

Example 14, "Death's Alarm," Benham (Brownson, Select Harmony, [1783]).

set-piece, 8888



5
air
Ho, ho, prepare to go with me - - For I am
10
sent to summon thee; See my commission seal'd - - - - with
15
blood, Who sent - - - - - - it he will make it


20
good. The life of man is but a span, whose
25
slen - der thread I must di - vide, My name is Death I'll
30
stop thy breath, From my a-rests thou cans't not hide.
35

Cadential and Other Formulae

In the New England system, the keynote is the most important tone of any key, natural or transposed, flat or sharp. How the keynote is approached melodically and harmonically and with what pitches it is surrounded reveals a good deal about the nature of the New England system of tonality. The variety and flexibility of the cadential formulae reflect the unstructured character of eighteenth-century New England harmonic practice. The word "formulae" is used loosely because generally the New Englanders avoided formulae and patterns. Nevertheless, there are five main keynote cadence types in regular use within the New England repertory.[18] These all consist of three chords: the keynote or tonic chord, and the two chords immediately preceding.

TABLE 2

KEYNOTE CADENCE TYPES

	Chord 1	Chord 2	Chord 3
Type I	Any triad, any position.	V: with greater or lesser third, with or without the third, root position.	I, greater or lesser third, with or without the third, root position.
Type II	Same as for Type I.	V^7: with lesser seventh, with greater or lesser third, with or without third, root position.	Same as for Type I.

---

[18] In common practice terminology the keynote cadence would be any of a variety of authentic and plagal types.

	Chord 1	Chord 2	Chord 3
Type III	Any seventh chord, with greater or lesser seventh, with or without third or fifth, in any position.	Same as for Type I.	Same as for Type I.
Type IV	Same as for Type III.	Same as for Type II.	Same as for Type I.
Type V	Any chord in any position, or pedal.	V or V^7 in inversion, or any chord in any position, or pedal.	Same as for Type I.

To provide further variation of the cadences the tunesmiths often omitted the third from either the ultimate or penultimate chord or both. Keynote cadences from seventy-five randomly selected New England tunes are included in the following chart and will illustrate clearly the variety and preference of keynote cadences, both internal and final, used by the New England tunesmiths. The chart includes not only internal keynote cadences, but also secondary tonal level cadences except the II-V, or V/V-V, which is properly a half cadence. The plain numerals represent keynote cadences in which both the ultimate and penultimate chords contain thirds; the encircled numerals stand for cadences which have the third missing from the penultimate chord; the parenthesized numerals those cadences with third missing from the final chord;

and the ensquared numerals those cadences with thirds absent from both ultimate and penultimate chords.

TABLE 3

FREQUENCY OF CADENCE TYPES

Authentic internal and final cadences from seventy-five randomly selected New England tunes.

Code: ○ = 3rd missing from penultimate chord; ( ) = 3rd missing from final chord; ☐ = 3rd missing from both chords.

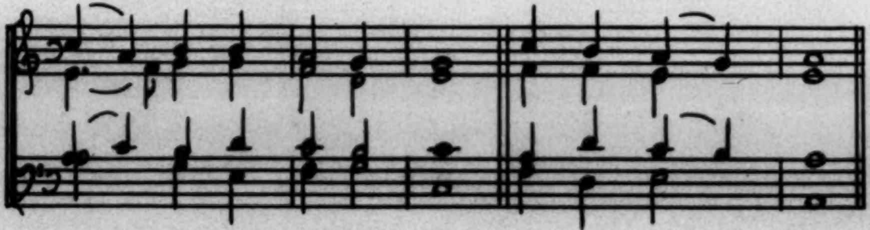
	Sharp (major) keys	Flat (minor) keys
Type I (-,V,I)	52 ⑫ (19) $\boxed{4}$	9 (29) $\boxed{1}$
Type II (-,V^7,I)	20 ⑥	4 ① (2)
Type III ($-^7$,V,I)	6 ① (8)	1 (12) $\boxed{1}$
Type IV ($-^7$,V^7,I)	2 ①	
Type V (-,-,I)	10 ① (3)	1 (4) $\boxed{1}$

Aside from the obvious fact that New England composers favor the type I cadence, it is difficult to form any generalization about the relationship between key frequency and cadential formulae in the New England repertory; however, the chart does reveal the following two tendencies: most sharp-keyed (major) tunes use cadential formulae with the third present in both final and penultimate chords. Most flat-keyed (minor) tunes use cadential formulae with the third missing from the final chord.

The following examples are typical of each cadence type. In each example the melody, or air, is in the tenor.

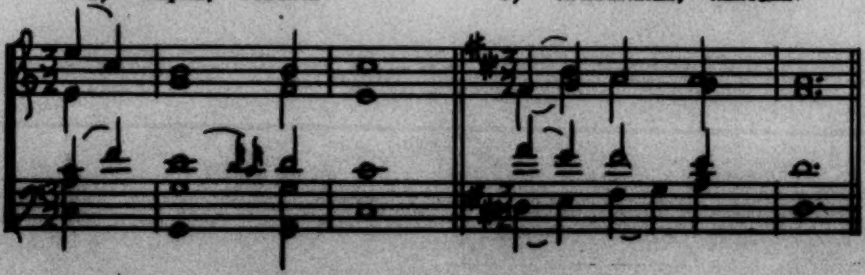
Example 15, Type I (—, V, I).

a) "York," Brownson.   b) "York," Brownson.



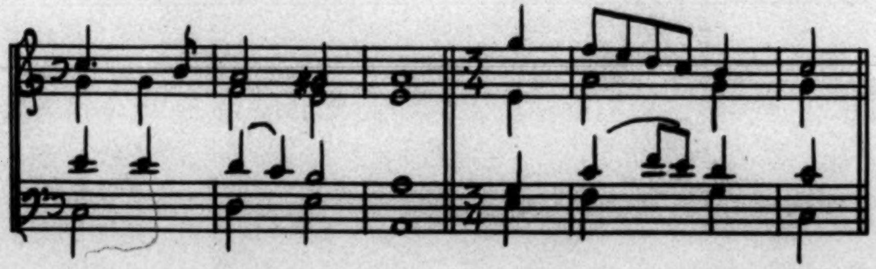
Example 16, Type II (—, V^7, I).

a) "Alpha," Belcher.   b) "Ashburnham," Kimball.



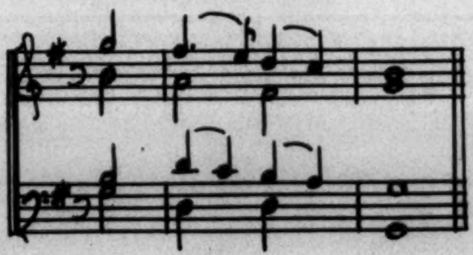
Example 17, Type III (—^{7}, V, I).

a) "Bethany," French.   b) "Sunderland," French.



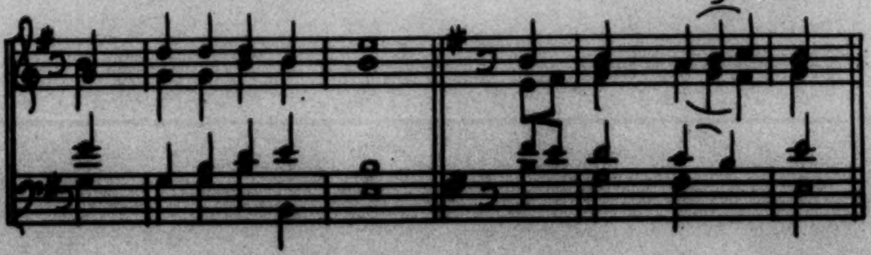
Example 18, Type IV (—^{7}, V^7, I).

a) "Fairlee," Holden.



Example 19, Type V (—, —, I).

a) "Egypt," Swan.   b) "Solitude," Babcock.

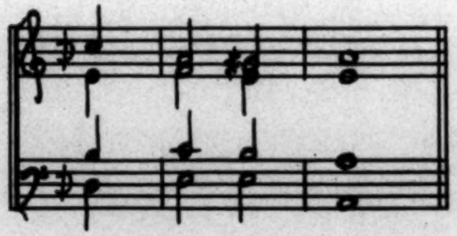


XUM

The following are somewhat unusual or unconventional examples of each cadence type.

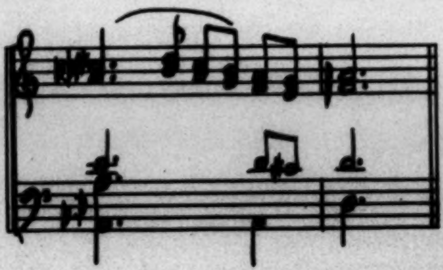
Example 20, Type I (—, V, I).

a) "Advent," Belcher.



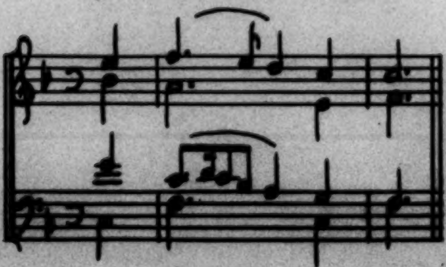
Example 21, Type II (—, V^7, I).

a) "Carolina," French.



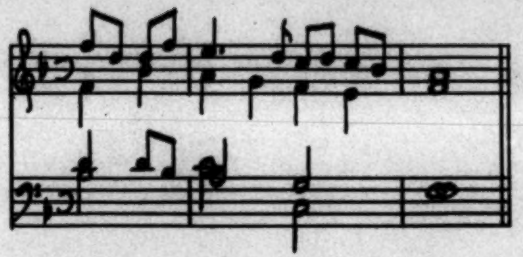
Example 22, Type III ($—^7$, V, I).

a) "Wetherfield," Morgan.



Example 23, Type IV ($—^7$, V^7, I).

a) "Vermont," Swan.



The variety indicated by the above table and the succeeding examples is additional evidence that the New England system of tonality is not one of conventional formulae or fixed harmonic progressions. Because of its strongly formulaic construction, the harmonic sequence was used very little by the tunesmiths. The melodic sequence itself was used rarely; but the harmonic sequence was so foreign to their limited diatonic-intervallic system, that when one does appear, it stands out almost as a landmark.[19]

At the risk of granting to the harmonic sequence more attention than it no doubt deserves, a brief examination of the longest harmonic sequence found in the 174 tunes examined, and probably the longest in the entire New England repertory, is appropriate here. It is the twelve-measure ascending sequence of secondary tonal levels a second apart found in Jacob French's "Persepolis" and represents a strong exception to the New England practice of non-systematic harmonic procedure.

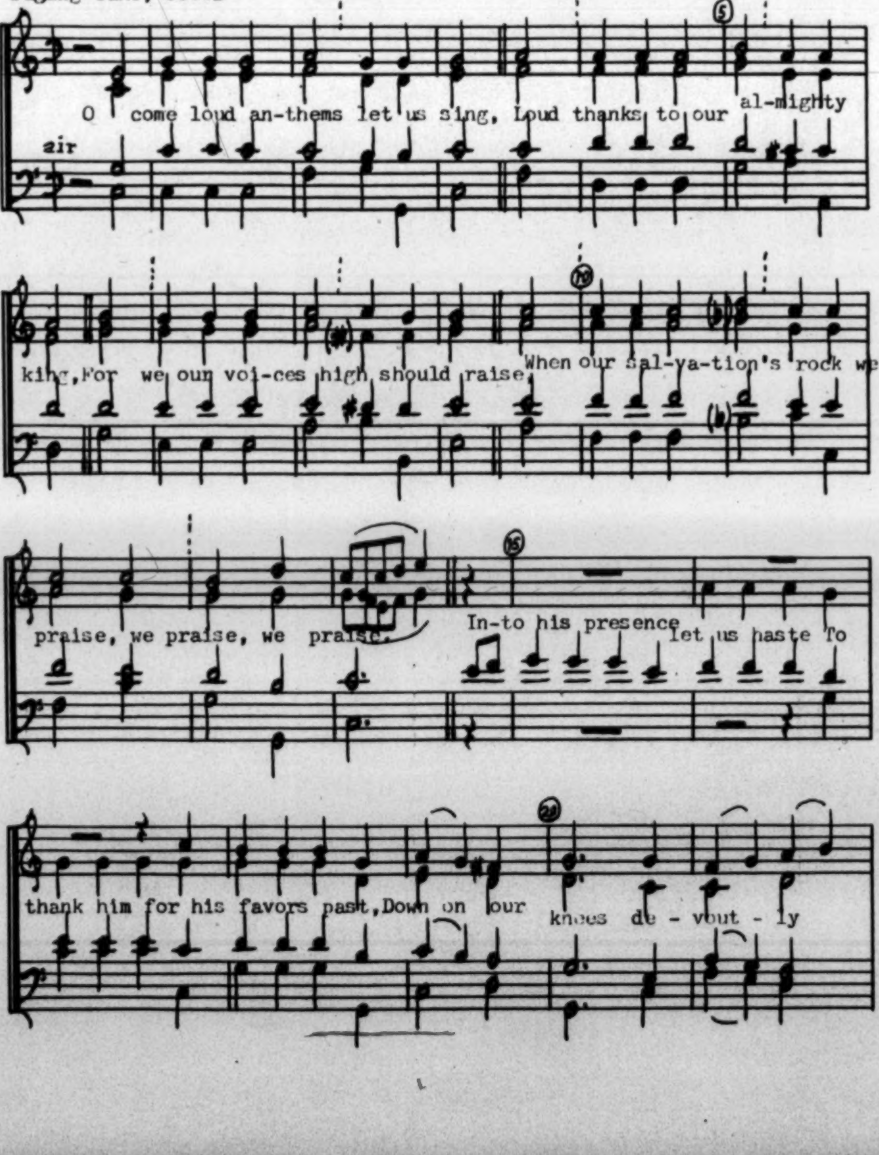
---

[19] Two tunes by Billings, "Gilead" and "South Boston," contain short harmonic as well as melodic sequences and show that Billings understood something more than just the preliminaries of the European common practice tonal system. The tunes can be found in Appendix D; they are taken from Billings's Continental Harmony, 1794.

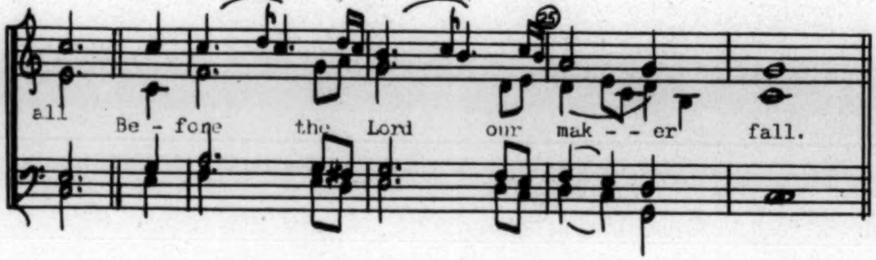
The basic harmonic progression which becomes sequential is the progression I(or III)-I-IV-V-I. The progression occurs diatonically in the keys of sharp C, flat D, flat E, and sharp F. In each case, the V has been altered by the addition of a secondary leading tone whenever that tone is not found in the home key of C. (C-sharp in measure 6, D-sharp and F-sharp in measure 9. French may have neglected to add the flat to the bass and alto B in measure 12). The fuging section opens with a jaunty motive in the tenor which is treated in descending melodic sequence for four measures. A short descending harmonic sequence of chords a second apart occurs just before the final cadence to counterbalance the opening ascending harmonic sequence of secondary tonal levels a second apart.

Example 24, "Persepolis," French (from Genuchi, "Jacob French," 1964).

fuging-tune, 8888D



air
5
O come loud an-thems let us sing, Loud thanks to our al-mighty
10
king, For we our voi-ces high should raise, When our sal-va-tion's rock we
15
praise, we praise, we praise. In-to his presence let us haste To
20
thank him for his favors past, Down on our knees de - vout - ly



The bouyant character of the music effectively complements the joyful mood evoked by the text, although the musical accentuation of the first fifteen measures is not particularly suitable for the consistently iambic meter of the text. The text underlay can be seen to be logical and well-planned if the first fifteen measures are re-barred to emphasize their basically triple-meter character (see dotted bar lines).

"Persepolis" is an astonishing exception to the general practice among New England composers of using non-formulaic harmonic progressions and arbitrary, often aimless, chord successions. The New England system of tonality is not one of standard chord structures, regular part doubling, or common practice root movement. The system does not depend on these things as does the major-minor system. Since it is a melodic-intervallic system, there is a much greater freedom of pitch relationships than in a harmonic system of tonality where the linear must conform to the vertical. The New England diatonic system allows each pitch in the scale to function with fewer restrictions, thus providing ascending sevenths, leaping dissonances, and clashing sounds not unlike twentieth-century quartal or pandiatonic harmonies.

CHAPTER III

RHYTHM, METER, AND DECLAMATION

Notation

Second in importance to the gamut in the theoretical-pedagogical introductions was the element of rhythm. The New England tunesmiths measured time by a system of symbols which indicated not only meter and pulse but to a certain extent tempo. In the New England system there were three meters and basically four tempos, with nine symbols to indicate various combinations. In a strict sense, the New Englanders referred to meter as "time," and to tempo as "mood." But in practice, "mood" is the combination of meter and tempo so indicated by a specific letter-number character. The following table[1] is typical of what any singing school pupil might find in his tunebook introduction.

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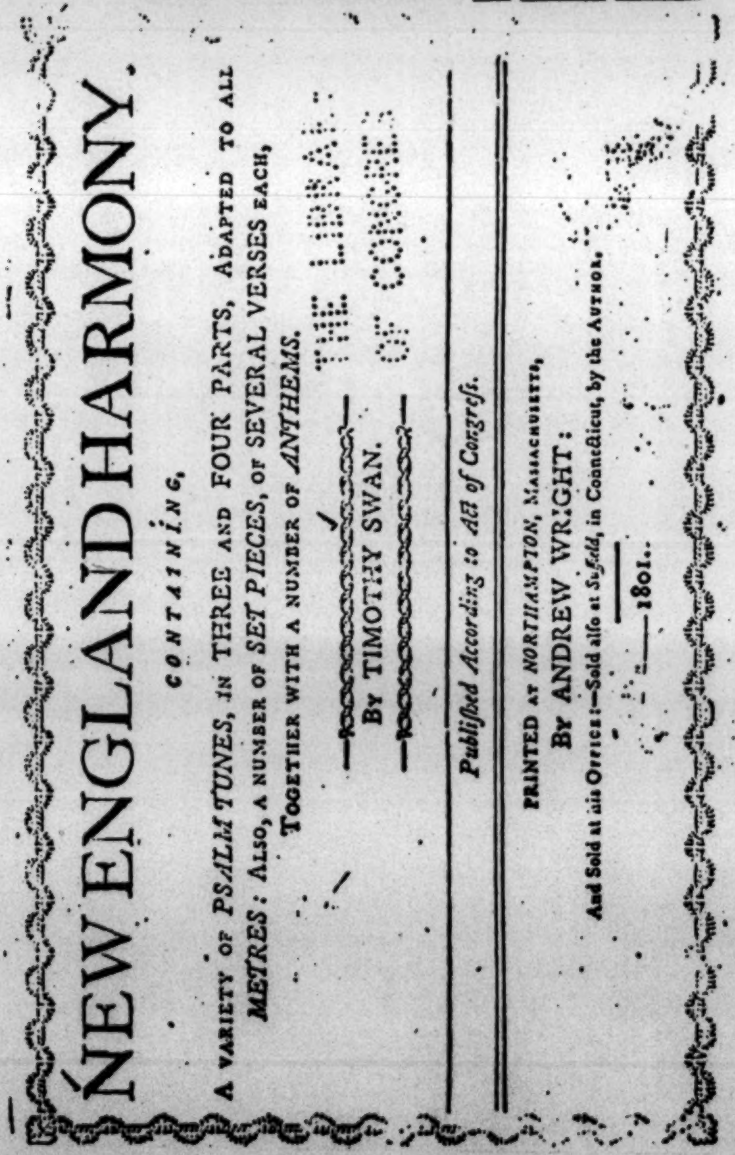
[1] From Timothy Swan, New England Harmony (Northampton: Andrew Wright, 1801), p. IX . The writings of Timothy Swan have been cited here and throughout the present study as representative of the work of the New England tunesmiths for the following two reasons: 1) from careful analysis of the music in Swan's New England Harmony (1801) it has been determined by this writer that Swan's music is the best representative of the New England diatonic system of tonality—all of his music is unabashedly New England; 2) Swan's theoretical writings, while essentially based on the theory of an earlier generation of English psalmodists, show some independence of thought and are more clearly reflected in his music than are the writings of many of his contemporaries.

PLATE V

TITLE PAGE FROM TIMOTHY SWAN'S NEW ENGLAND HARMONY



NEW ENGLAND HARMONY,

CONTAINING,

A VARIETY OF *PSALM* TUNES, IN THREE AND FOUR PARTS, ADAPTED TO ALL
METRES: ALSO, A NUMBER OF *SET PIECES*, OF SEVERAL VERSES EACH,
TOGETHER WITH A NUMBER OF *ANTHEMS*.

BY TIMOTHY SWAN.

Publiſhed According to Act of Congreſs.

PRINTED AT *NORTHAMPTON*, MASSACHUSETTS,
BY ANDREW WRIGHT:
And Sold at his Office:—Sold also at *Suffield*, in Connecticut, by the Author.

1801.

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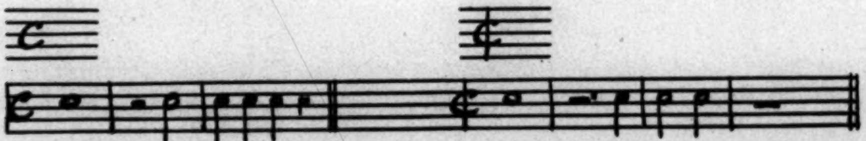
TABLE 4

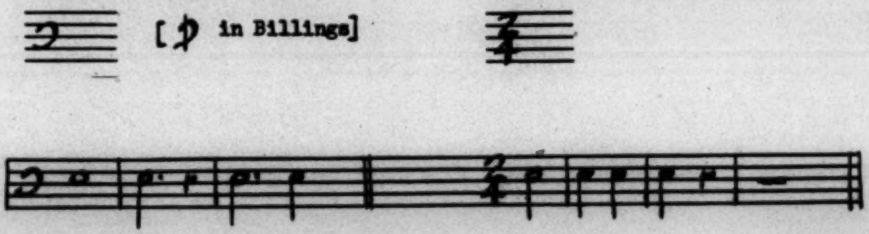
RHYTHM AND METER

Moods in Common Time

First Mood - [𝅗𝅥 = 60 mm][2] Second Mood - [𝅗𝅥 = 80 mm]



Third Mood - [𝅗𝅥 = 120 mm] Fourth Mood - [𝅗𝅥 = 80 mm]



[𝄵 in Billings]

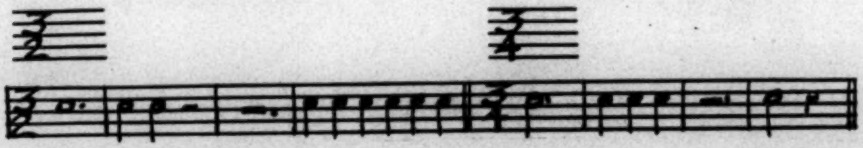
Common Time, is measured by even numbers or beats in a Bar. The three first Moods contain one Semibreve, or other Notes or Rests, equal to it, in each bar. The First Mood is performed in the time of four seconds in a bar: The Second Mood in three seconds, and the third Mood in two seconds. The fourth Mood has a Minim for a measure note, each bar containing that, or other Notes or Rests equal to it, and is performed in the time of about one second and a half.

---

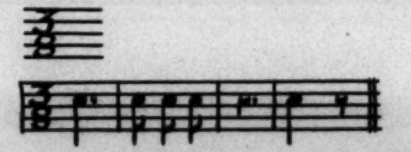
[2] The metronomic equivalents are from the Introduction of Hans Nathan's edition of Billings's The Continental Harmony, p. XI. (William Billings, The Continental Harmony [Boston: Thomas and Andrews, 1794]). Hans Nathan, ed. The Continental Harmony by William Billings (Cambridge: Belknap Press of Harvard University Press, 1961), p. xi.

Triple Time Moods

First Mood - [𝅗𝅥 = 60 mm]   Second Mood - [♩ = 80 mm]



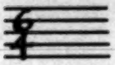
Third Mood - [♪ = 106 mm]

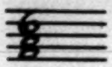


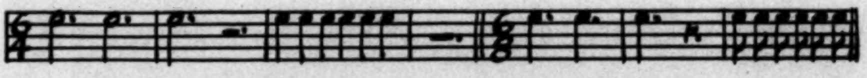
Triple Time, is measured by odd numbers or beats in a bar. The First Mood has a pointed Semibreve for a Measure note, containing that or other Notes or Rests equal to it, in each bar, and is commonly performed in the time of three seconds. The Second Mood, has a pointed Minim for a measure note, and is beat a third quicker than the First Mood. The Third Mood has a pointed Crotchet for a measure note, and is beat a third quicker than the Second Mood.

Compound Moods

First Mood - [𝅗𝅥. = 60 mm] Second Mood - [♩. = 80 mm]







First Mood Compound Time, has two pointed Minims, or six Crotchets in a bar, or other Notes or Rests equal to them, each bar containing two seconds of time. The Second Mood has two pointed Crotchets, or six Quavers in a bar, or the amount in other Notes or Rests, and is beat a third quicker.

The tunesmiths recognized the existence of something like a tactus, or a fixed time value, with variations in tempo and meter in proportion to that tactus. Their system of time and meter was very much like that of the fifteenth-and sixteenth-century Flemish Schools where there existed a uniform tempo from which only slight deviations were possible.[3]

Oliver Brownson makes some attempt to apply the idea of proportion to the relationship between duple and triple meter. The signature $\frac{3}{2}$ means that the triple mood is proportionate to the duple mood in the ratio of 3:2.

---

[3] See *Harvard Dictionary* entry, "Tactus," p. 731.

> Treble Time is derived from common time, and those figures used as marks of the different moods, show the proportion they bear to common time; the upper figure shows the number of notes that fill a bar in that mood and the under figure shows the number of the same kind that fill a bar in common time. For instance; the first mood marked thus 3/2 the 3 shows that three notes fill a bar in that mood, and the 2 shows that they are such notes that two of them fill a bar in common time, the same proportion may be seen in all the moods; hence, the propriety of those figures for marks of the moods.[4]

The New England tunesmiths generally recognized and explained in their theoretical introductions a variety of moods; but in actual practice only two of the nine moods were used regularly: Ↄ or Ↄ⃒ (our $\frac{2}{2}$) and $\frac{3}{2}$. Of the 174 tunes selected for this research, 148 are in either or both of these moods, while only 26 are scattered among ten other moods or combinations. The following table illustrates the frequency and distribution of the various moods.

---

[4] Oliver Brownson, *Select Harmony* (New Haven : I. Sanford, [1783]), p. 4.

TABLE 5

FREQUENCY OF MOOD AMONG 174 NEW ENGLAND TUNES

			sharp keys (major)	flat keys (minor)	both flat & sharp
Duple time moods 139 tunes	1st	C	4		
	2nd	¢	3	1	
	3rd	Ↄ̸, Ↄ	68	54	1
	4th	$\frac{2}{4}$	7	1	
Triple time moods 17 tunes	1st	$\frac{3}{2}$	9	5	
	2nd	$\frac{3}{4}$	2	1	
	3rd	$\frac{3}{8}$			
Compound time moods 1 tune	1st	$\frac{6}{4}$			
	2nd	$\frac{6}{8}$	1		
Combinations 17 tunes		Ↄ, $\frac{6}{4}$	2		
		$\frac{3}{4}$, Ↄ̸			
		$\frac{3}{2}$, Ↄ	7	4	
		$\frac{3}{4}$, Ↄ		2	1
		$\frac{3}{2}$, $\frac{2}{4}$	1		
	Totals		104	68	2

XUM

XUM

Why this fondness for the third mood duple time and the first mood triple time? A couple of reasons suggest themselves. Perhaps the use of these two moods developed into a notational common practice, which by their familiarity, made note-learning easier. Andrew Law dealt intensively with this matter in the theoretical introduction to his *Musical Primer* (1793). Law proposed essentially two changes for the sake of simplicity: 1) the dropping of all meters but $\frac{2}{2}$, $\frac{4}{4}$, $\frac{3}{2}$, and $\frac{6}{4}$. 2) The separation of tempo from meter--tempo would be indicated by words (quick, slow) placed at the beginning of each composition instead of by the meter signature. In summarizing and commenting on Law's proposals, Richard Crawford states that

> American sacred vocal music had no need for a large number of different meters; their retention was simply pedantry. . . . Rhythmic notation in eighteenth-century American tunebooks was ambiguous as well as needlessly complicated, because the meter signature not only defined the relationships between note values but had some significance in determining tempo as well. Law's *Musical Primer* did away with this ambiguity by limiting the function of the meter signature to determining relationships between note values [only].[5]

Timothy Swan expresses what may have been the common attitude toward mood, that is, tempo and meter. According to Swan the tempo was not as rigid as the mood charts would lead one to believe. He states

---

[5] Richard Crawford, *Andrew Law, American Psalmodist* (Evanston: Northwestern University Press, 1968), p. 99.

> [Due to] the diversity of opinion, concerning Time, it is extremely difficult to say what shall be the standard; that is, how quick or slow we should move in the different Moods of Time. This, therefore must be left to the judicious Teacher or performer who will be dictated by the subject, and move in the different Moods of time according to the best of his judgment.[6]

Using the most familiar-looking moods and relying on the judgement of the singing teacher, the tunesmiths could then have at their disposal the entire range of tempos without recourse to the other moods.

A more profound reason for the frequency of the two moods is that the tunesmiths recognized the half-note as the basic unit of motion; to them, the half-note was the tactus, having roughly the pulse of sixty units per minute (𝅗𝅥 = 60 mm). It is in the European-influenced and imported music of the reformers that one notices a shift from the half-note tactus to a quarter-note tactus.

Theoretical writing about rhythm and rhythmic elements was limited in the tunebook introductions to graphs and charts

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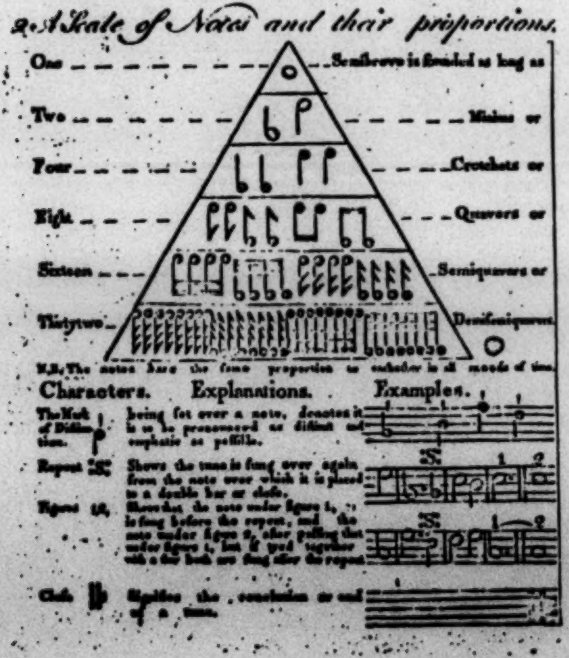
[6] Swan, *New England Harmony*, p. viii.

XUM

about notation, including a discussion of durations and cursory explanations of tied (protracted) notes and synocopation. The typical tunebook introduction provided the following pyramid chart from which neophytes, with the teacher's aid, could learn proportionate note values.

PLATE VI

A SCALE OF NOTES AND THEIR PROPORTIONS[7]



2 A Scale of Notes and their proportions.

One — Semibreve is ſounded as long as

Two — Minims or

Four — Crotchets or

Eight — Quavers or

Sixteen — Semiquavers or

Thirtytwo — Demiſemiquavers.

N.B. The notes have the ſame proportion to eachother in all moods of time.

Characters.	Explanations.
The Mark of Diſtinction.	being ſet over a note, denotes it is to be pronounced as diſtinct and emphatic as poſſible.
Repeat :S:	Shows the tune is ſung over again from the note over which it is placed to a double bar or cloſe.
Figures 1,2,	Shows that the note under figure 1, is ſung before the repeat, and the note under figure 2, after paſſing that under figure 1, but if tyed together with a ſlur both are ſung after the repeat.
Cloſe	Signifies the conclusion or end of a tune.

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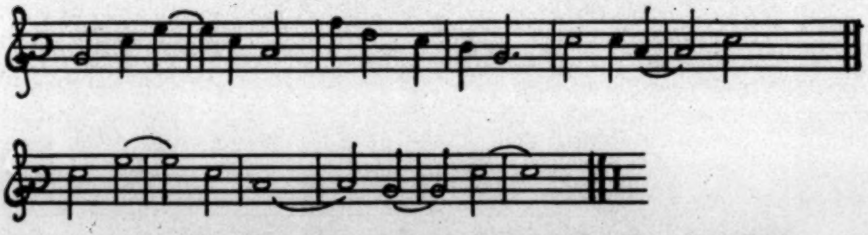
[7] Facsimile from Oliver Brownson's Select Harmony, p. 2.

Swan explains syncopated and protracted notes in his introduction to New England Harmony.

TABLE 6

SYNCOPATED AND PROTRACTED NOTES[8]



> Sounds, consisting of several parts of a Bar, that begin with an unaccented part, are called Syncopated Notes. Two notes that are tied with a Slur across the Bar, and are on the same line or space, are sounded as one note, and are called Continued, or Protracted Notes. When those Notes commence with an unaccented part they are Syncopated.

Protracted notes are simply tied notes of any duration which may or may not be syncopated; whereas syncopated notes are agogically accented notes, placed on a normally weak metric beat, which may or may not be tied.

Time Beating

The matter of time beating received a good deal of attention in the theoretical introductions, but since this was a pedagogical device and not a stylistic trait, it falls outside of the purview of this chapter. A few words concerning what seems to have been the usual practice will suffice. Time beating was done with specific hand and finger motions against the flat surface of a table or desk. The four equal beats of the first two moods of common time were indicated in this manner:

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[8] Swan, New England Harmony, p. vi.

> . . . for the first beat, the fingers (of either hand) tap the table; for the second beat, the heel of the hand falls to the table; for the third beat, the hand closes; and to indicate the fourth beat, the hand is opened and slightly raised. The two beats per measure in the third and fourth moods of common time and in compound time are indicated simply by a down-up motion of the hand. Triple time is beat by tapping the fingers for beat one, letting the heel fall for beat two, and raising the hand for beat three.[9]

It is difficult to imagine the singing instructor "conducting" at the final singing school concert in the manner so described; these hand motions were probably meant for the individual singer to use in private practice or at his rehearsal bench. However, the motion of the hand in beating time was an important psychological reinforcement of the accents in the music; for, as Billings wrote,

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[9] Swan, New England Harmony, p. viii.

> . . . through the medium of the eye, as well as the ear, the hand motion conveys the accents into the minds of the audience, and serves to strike the passions in an extraordinary manner; for the accents are the life and spirit of the music, without which, it would be very insipid, and destitute of meaning.[10]

Declamation and the Rhythmic Structure of the Phrase

The pedagogical purpose of the tunebook theoretical introductions is very apparent in the treatment of the temporal element; for the tunebook compilers were concerned with notation, time beating, and tempo—all aspects of the temporal element which could be easily objectified and readily communicated to the singing school pupils. However, proper declamation, the rhythmic structure of the phrase, rhythmic resources, the very rhythmic foundation of the New England tunes—these are deeply theoretical aspects of the temporal element about which the practical artisan, the tunesmith, was not equipped to write, or at least did not fully understand.

Yet the New England tunesmith did have an innate sense of phrase structure; he did have some instinctive awareness of the nature of rhythm; he did understand at the visceral level the very

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[10] Billings, Continental Harmony, p. XIXn.

XUM

cornerstone of New England rhythm and form. Although the tunesmiths could not objectify and verbalize these aspects, they were nevertheless present throughout the entire repertory. Each tunesmith displayed in his own repertory that he understood in varying degrees the essentials of rhythmic organization and proper textual declamation.

The single most important factor in determining the structure and the very character of New England psalm tunes was the poetic text itself. It is the metrical psalm or hymn which produces the inspiration to compose and is the very cornerstone of the New England system. By the late eighteenth century, English Protestantism possessed a very large collection of metrical psalms and hymns, ranging from the Old Version texts of Sternhold and Hopkins with their wide variety of poetic meters and long stanzas to the New Version texts of Tate and Brady, the psalms and hymns of Isaac Watts, and the hymns of the Wesleys, with their tendency toward the simpler stanzaic forms, LM, CM, and SM.[11] In this repertory of sacred, rhymed, metrical poetry, the New England tunesmith found at his disposal ready-made forms, built-in rhythms, and preconceived phrase lengths. By the very act of choosing a text, the tunesmith therefore determined the length, the rhythm, and the form of his tune.[12] It was important for the success of the New England amateur composer that as many elements of composition as possible be pre-determined. Had he the responsibility of fixing the length, or establishing the phrase structure solely on musical grounds (as in the case of the anthem), he would have been completely at sea. The form of the anthem is determined by the music, while the structure of the plain tune, fuging-tune, set-piece, and tune with extension is defined in varying degrees by the text.[13]

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[11] Although no precise data need be given here on the frequency of texts or the popularity of authors, the psalms and hymns of Isaac Watts were by far the most popular among the New England tunesmiths in general. The New Version of Tate and Brady provided a fair number of texts; William Billings set a good deal of the asymmetrical poetry of the Relly brothers, James and John, especially in his Suffolk Harmony. (See J. Murray Barbour, The Church Music of William Billings [East Lansing: Michigan State University Press, 1960], pp. 1-3).

It is the rather heavy dependence on metrical poetry to generate structural as well as tonal elements which has earned for the New England amateur composer the sobriquet, "Tunesmith."

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[12] To some extent the text also determined the key, (for example, C, D, E, or B-flat), the tonality (for example, major [sharp] or minor [flat]), as well as the mood (that is, a combination of tempo and meter) of the musical setting.

[13] Crawford, Andrew Law, pp. 16-17. It is significant that before 1780, only three Americans had composed anthems, Francis Hopkinson, James Lyon, and William Billings. (See Ralph T. Daniel, The Anthem in New England before 1800 [Evanston: Northwestern University Press, 1966], pp. 97-106).

The smiths of early America: silver-, black-, and copper-, were artisans who worked with metal to form household or farmyard articles. The tunesmith was an artisan who worked with a metrical poetic text to produce a plain tune, fuging-tune, tune with extension, or set-piece. He was more an arranger than a creator.[14]

The three most familiar poetic meters used by the tunesmiths are properly called common meter, long meter, and short meter. A stanza of text in common meter has four lines, the first and third having eight, the second and fourth having six syllables (8686). To the New England composer a common meter stanza normally suggested a musical structure of four phrases, the first and third having eight accents in four measures, the second and fourth having six accents in three measures, (a measure structure of 4343). Stanzas of texts in long meter have four lines of eight syllables each (8888). Long meter texts normally dictated a musical structure of four phrases, each with eight accents in four measures (4444). The four-line short meter stanza has a syllabic pattern of 6686, which suggested to the New England tunesmith the usual measure structure of 3343.

Although patterned measure structure of the phrases is the norm for tunes with common, long, or short meter texts, many more tunes with texts in these meters display irregular phrase lengths, that is, musical phrase structure independent of the regular poetic meter. The New England composers probably made no conscious attempt at either symmetry or assymmetry in their phrase structure; they simply responded to the demands of the poetic meter and the text. Frequent melismatic flourishes to highlight a particular word would stretch a phrase beyond the normal length. Just as frequently a sudden flurry of notes brought on by some textual consideration might shrink the phrase to an unconventional brevity. Or perhaps the composer would for no textual reason at all lengthen or shorten a musical phrase.

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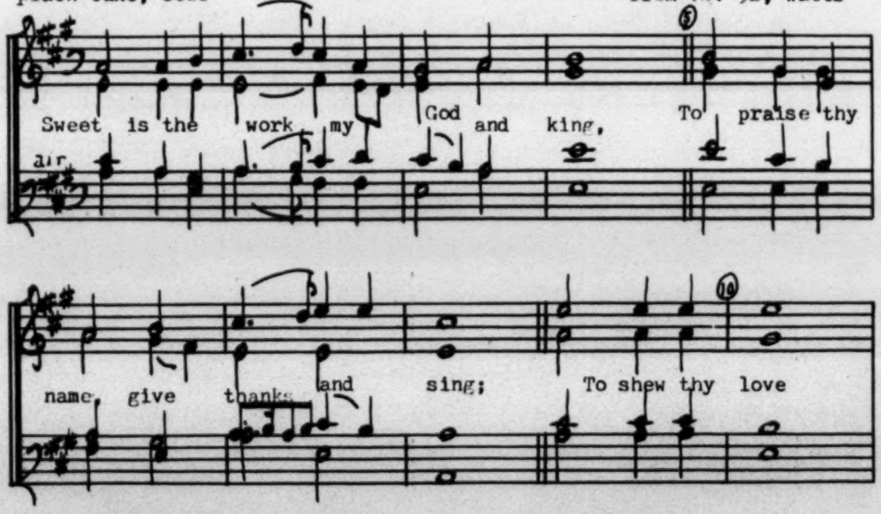
[14] Crawford, Andrew Law, pp. 17-18.

One of the naively charming things about the New England tunes is the way the tunesmiths could use individual phrases of diverse lengths in an overall well-balanced phrase structure. with a seeming disregard for textual declamation. A clear example is Daniel Read's "Sabbath," a plain tune of four phrases, respectively four, four, five, and three measures in length. The poetic meter is predominantly iambic, although the first line begins with a trochee; the musical rhythm, however, emphasizes the initial foot of each line as if it were a trochee. The stretched five-measure third phrase is immediately balanced by the compressed three-measure fourth phrase. But a closer look at that third phrase will reveal that the stretching is actually achieved by a two-measure change to triple meter.[15] The textual and harmonic rhythm both demand this change, and it is what Read obviously intended although it is not notated. The third phrase should be notated with a change to triple meter, indicated by the dotted bar lines. In this case the poetic meter and the declamation are sacrificed to musical exigencies.

Example 1, "Sabbath," Read (Read, American Singing Book, 1785).

plain tune, 8888 from Ps. 92, Watts


⑤
Sweet is the work my God and king,
To praise thy
air
⑩
name, give thanks and sing;
To shew thy love

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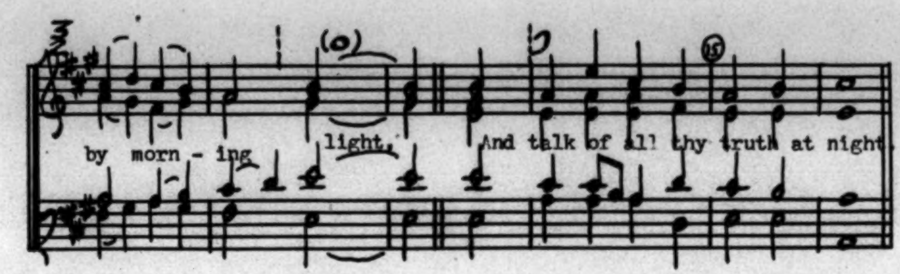
[15] It was the practice of only a few tunesmiths to actually change the meter signature. One of those few was William Billings. (Barbour, Church Music of William Billings, pp. 35-42).



The elongated anacrusis found at the beginning of many New England tunes was not meant to destroy structural balance or provide assymmetry; it may instead have been a practical convention to allow the choir to find its pitch. Although this elongated anacrusis (found, incidentally, only in second mood duple time), is a notated whole-note, its duration was probably indefinite.[16]

The following table illustrates in 174 New England tunes the relationship between phrase length and poetic meter. Fuging sections are not included in the phrase analysis, although melismatic passages are. A large number of tunes have patterned phrase lengths, as 4343 for common meter tunes, 4444 for long meter tunes, or 3343 for short meter tunes; but nearly half of the tunes have mixed phrase lengths. The three most common poetic meters with their doubles, or eight-line versions, are listed in the left hand

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[16] It is Richard Crawford's contention that the elongated anacrusis was a practical convention, the main purpose of which was to facilitate tuning in the absence of a keyboard instrument. It was often an open fifth, which is the easiest interval to sing in tune.

XUM

column together with the particular poetic meters (PM). The types of phrase-measure structure (insofar as New England phrase structure can be typed) are listed across the top of the chart.

TABLE 7

RELATIONSHIP OF POETIC METER TO PHRASE LENGTH
IN 174 NEW ENGLAND TUNES

poetic meter	musical phrase lengths									
	2232	3232	3343	4343	5343	basic$_2$	basic$_3$	basic$_4$	basic$_5$	mixed
CM 8686		2		10	2	3		3		24
CM D 8686 D		1		3		3		1		7
LM 8888							3	12		15
LM D 8888 D			1			2		1		8
SM 6686	1		12	1				1		9
SM D 6686 D	1		1							
PM 668668 666688 888888						4	2	3		15
other PM				1		1		12	1	8

The most important point illustrated by the table is the frequency of regular meter tunes with mixed phrase lengths. Of the 174 New England tunes charted in the table, 59 have four-line common meter or eight-line double common meter texts. Of these, only 13 have the corresponding 4343 measure structure. Fifteen others have some type of (though not the conventional) symmetrical measure structure, while 31 common meter tunes have asymmetrical (mixed two, three, four, and five measure) phrase structure. Of the 42 tunes with long meter or long meter double texts, 13 have the corresponding 4444 measure structure. Six others have some type of (though not the conventional) symmetrical measure structure, while 23 long meter tunes have asymmetrical phrase structure. Of the 26 tunes with short meter or short meter double texts, 13 have the corresponding 3343 measure structure. Four show some other type of symmetrical phrase structure, while nine have the asymmetrical structure of mixed two, three, four, and five measure phrases. The tunes which are set to verses in the various particular meters exhibit no standard corresponding phrase structures. Of the 47 particular meter tunes, 15 have a basic four measure phrase structure. Nine have some other symmetrical phrase structure, while 23 are asymmetric in phrase structure with mixed phrase lengths of two, three, and four measures.

The frequency of tunes with mixed phrase lengths suggests that the tunesmiths were indeed greatly dependent on the poetic meter to determine a tune's form. But that dependence made them confident to abandon in many tunes the patterned measure structure implied by the poetic meter and instead to focus on an individual word, or even to ignore the poetic accent, knowning full well that the pre-determined metrical structure of the text would always give an underlying coherence to the musical structure.

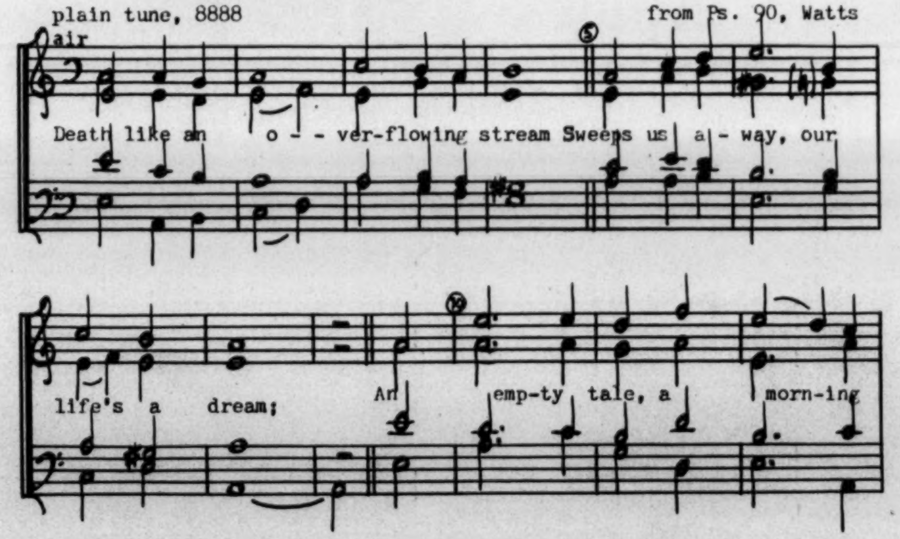
The rhythmic resources of the tunesmiths were many and varied, drawn from lively jigs, reels, and carols as well as florid Wesleyan hymnody and plain Calvinist psalmody; but their use was determined ultimately by the kinds and the number of metric feet in each line of text and the tunesmiths' respect for proper declamation of the text.

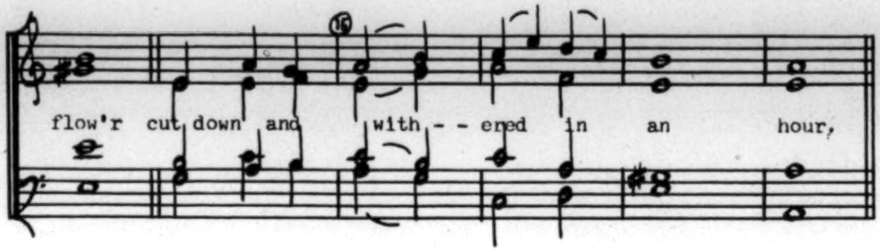
The typical English metrical psalm or hymn is iambic in meter, with frequent, especially initial, poetic feet in trochees, and occasional dactylic or amphibrachic feet. One of the most common rhythms in the repertory is the initial long-short-short rhythm in duple time (𝅗𝅥 ♩ ♩ or ♩ ♫). The vast majority of Genevan psalm tunes opened with this figure; it was also a characteristic of the contemporaneous sixteenth-century French chanson, as well as numerous Anglo-Genevan psalm and hymn tunes and much

XUM

eighteenth century English psalmody. Although the tunesmiths were certainly influenced by these earlier repertories, to say that they derived the repeated note opening figure from some earlier repertory is making too great a claim for a musical equivalent of the poetic dactyl. The rhythmic figure is found in a phrase of primarily half-note movement in which it acts not only as the opening rhythmic idea but the primary rhythmic motive of the entire piece as well.

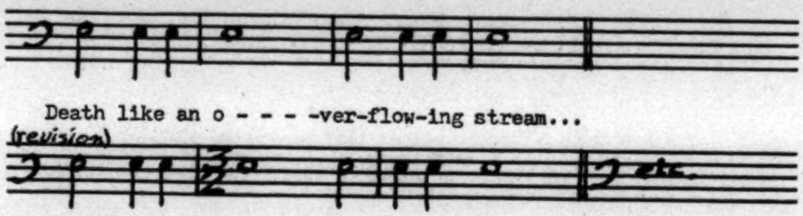
Example 2, "Amanda," Gillet (Atwill, New York Collection of Sacred Harmony, [1795]).


plain tune, 8888
from Ps. 90, Watts
air
⑤
⑩
Death like an o - - ver-flowing stream Sweeps us a - way, our
life's a dream; An emp-ty tale, a morn-ing



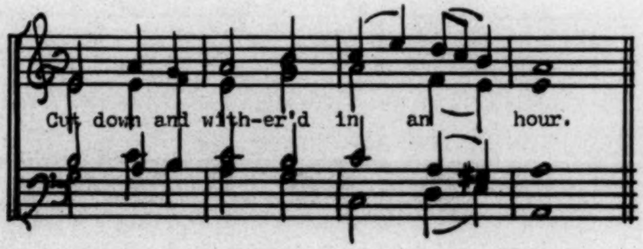
Rhythmically "Amanda" is somewhat of an anomaly, for the declamation, which is so fitting and proper in the second and third phrases and the opening of the first and fourth phrases, is completely distorted in the middle of the first phrase (measures 2 and 3) and the middle and end of the fourth phrase (measures 15-17). The long-short-short opening rhythmic figure underscores the the initial trochaic poetic foot. The two succeeding iambic feet, "$\underset{\smile}{\text{an}}$ $\underset{-}{\text{O}}$-$\underset{\smile}{\text{ver}}$-$\underset{-}{\text{flow}}$ ($\underset{\smile}{\text{ing}}$)," are distorted by the unnatural duration given to the syllable, "O," and consequently the unexpected accent given to the syllable "-ver-." It may have been the composer's intent, however, to suggest the idea of breadth and all-inclusiveness by stretching out the two syllables, "O-ver. . . ." By revising the musical meter slightly to minimize the agogic accent on "-ver-," as in the following example, one can see that the seemingly awkward text underlay makes musical as well as textual sense.

Example 3, from "Amanda."



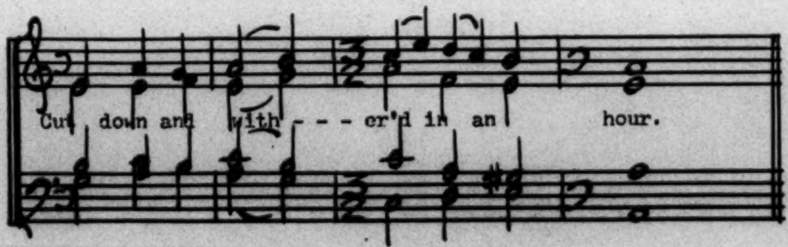
This rhythmic figure, found at the beginning of phrases one, two, and four, underscores the trochaic opening feet of lines one, two, and four of the text. The second line of text is identical to the first; that is, an opening trochee followed by three iambs: — ◡◡ — ◡ — ◡ — . The declamation is proper; that is, the musical rhythm is nicely matched to the poetic meter. The rhythmic extension of the four-bar musical phrase by means of the tied half-note may have been simply a long breathing space. At any rate, the second phrase is not a genuine five-measure phrase. The third phrase is the only phrase which does not open with the primary rhythmic motive, 𝅗𝅥 ♩♩ , for it corresponds to the only poetic line which is completely iambic. The iambic feet of line three of the text are complemented by the basic short-long rhythm of the musical phrase. Musically the final phrase is quaint and only slightly unsettling; but textually the elongation of this phrase places undue stress on certain syllables in the poetic line. The final line of text is greatly distorted by the stress on "with" (measure 15) and on "an" (measure 17). Though musically the final phrase is valid and effective as a built-in ritard, if the exigencies of the text were considered, the final phrase might better have been written:

Example 4, from "Amanda."


Cut down and with-er'd in an hour.

or even with a meter change to $\frac{3}{2}$:

Example 5, from "Amanda."


Cut down and with - - - er'd in an hour.

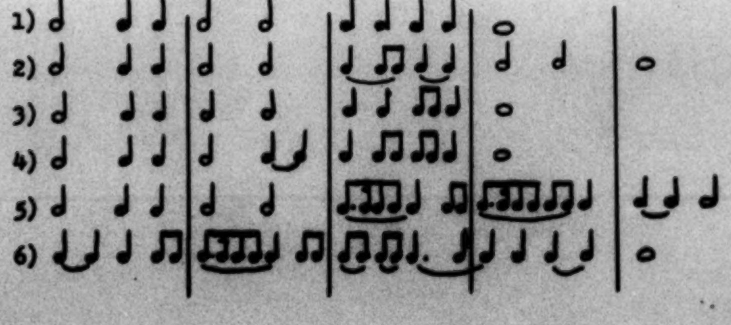
XUM

The conventional phrase structure would have been four phrases of four measures each, but Gillet has stretched the second phrase by adding an extra [breathing?] measure (measure 9), and the fourth phrase by inserting an additional whole-note on the penultimate chord (measure 17). The elongated phrases do distort the declamation, but they at the same time take out some of the squareness; they make the tune not so perfunctory; they add a touch of unpredictability.

The long-short-short rhythmic motive also provides the rhythmic unity for Brownson's "York." It initiates the rhythmic activity in all but the sixth of six phrases. Taking the composite, four-voice rhythm of each phrase, one finds no phrase rhythmically identical. Each phrase successively exhibits the tendency toward increased rhythmic activity as the end approaches while maintaining the straight underlying rhythm of the first phrase:

TABLE 8

RHYTHMIC STRUCTURE OF "YORK"

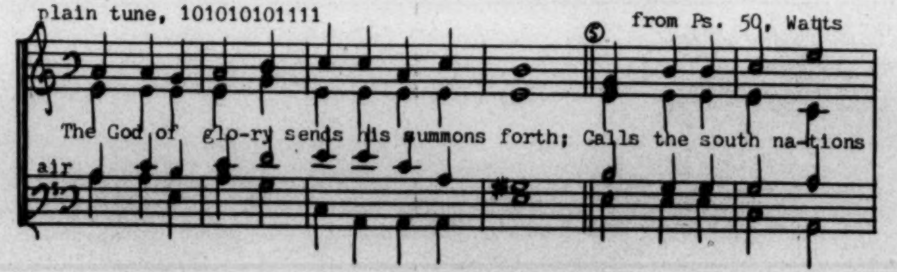


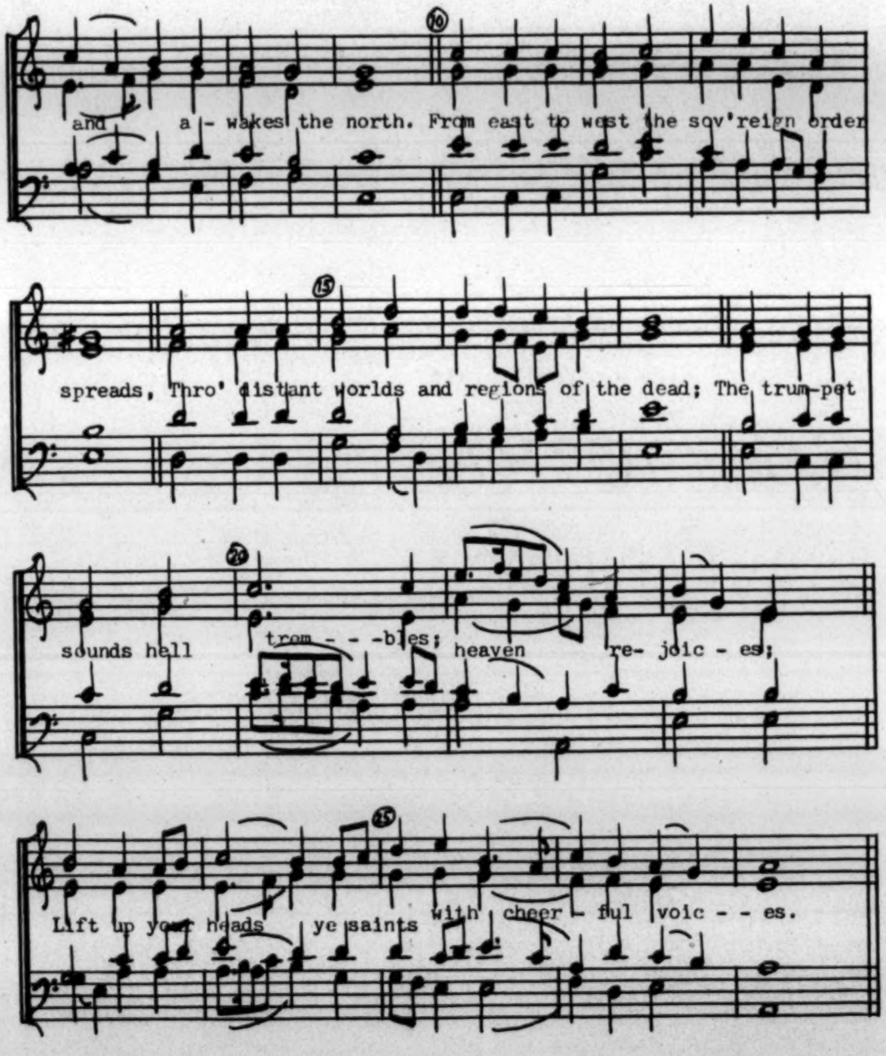
The tune is a particular-meter tune, 10 10 10 10 11 11; and the phrases, except the second, are appropriately accommodating in number of measures.

Phrases	Number of Measures	Syllabic Feet
1	4	10
2	5	10
3	4	10
4	4	10
5	5	11
6	5	11

There is no textual or poetic necessity for the elongated second phrase (certainly the melisma on "and" is not programmatic); it is important musically to intensify the diatonic modulation to the sharp key on C, or relative major, although one might judge that a modulation would be more psychologically satisfying in the third or fourth phrase.

Example 6, "York," Brownson (Brownson, Select Harmony, [1783]).


plain tune, 101010101111
from Ps. 50, Watts
⑤
The God of glo-ry sends his summons forth; Calls the south na-tions
air


10
and a - wakes the north. From east to west the sov'reign order
15
spreads, Thro' distant worlds and regions of the dead; The trum-pet
20
sounds hell trem - - -bles; heaven re- joic - es;
25
Lift up your heads ye saints with cheer - ful voic - - es.

The declamation, or the union of textual meter and musical rhythm, is not especially gratifying. One might wish for anacruses at the beginnings of the first, third, and fifth phrases to accomo-

XUM

date the obviously iambic feet of the corresponding lines in the text, instead of the long-short-short rhythmic figure which is so appropriate for dactylic feet or for a trochaic foot followed by an iamb. The increased rhythmic activity toward the end of the tune is brought about not so much for musical necessity, but most likely by the composer's desire to support the words "tremble," "heaven," "heads," and "cheerful"--important words which help carry the meaning of the text from judgement and impending doom to jubilation.

"Freedom" is another tune with the poetic meter 10 10 10 10 11 11 and the predominant dactylic rhythmic pattern. It is a fuging-tune divided into two parts contrasting in texture, harmony, and rhythm. The four ten-syllable lines which form the first section are nearly identical in rhythm, having a straightforward, unembellished directness. The texture is completely chordal, the harmonic rhythm is rapid and nearly identical to the melodic rhythm, the harmony is rich with first inversion triads and several pungent seventh chords. The two eleven-syllable lines with fragmented and complete repetition of text form the four phrases of the second section. These four phrases show great textural variety, ranging from imitative (fifth phrase), to mildly polyphonic (fifth and sixth phrases), to chordal (seventh and eighth phrases). The harmonic rhythm is much slower

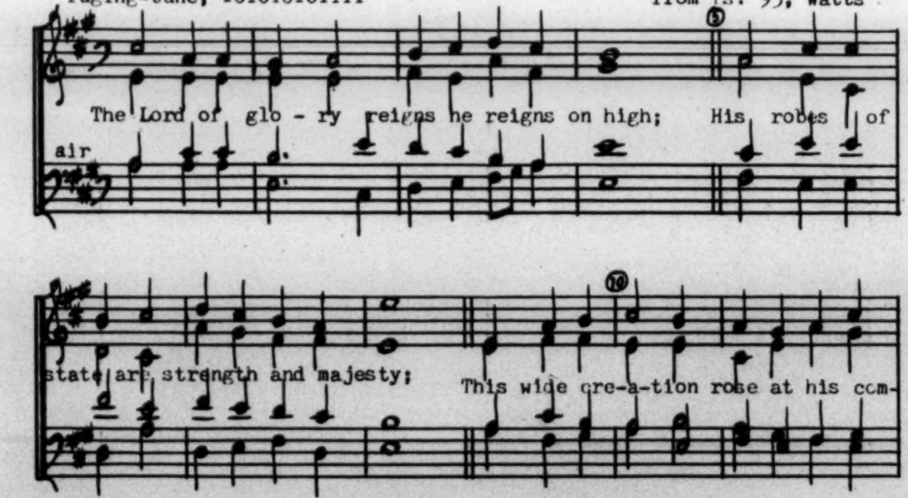
XUM

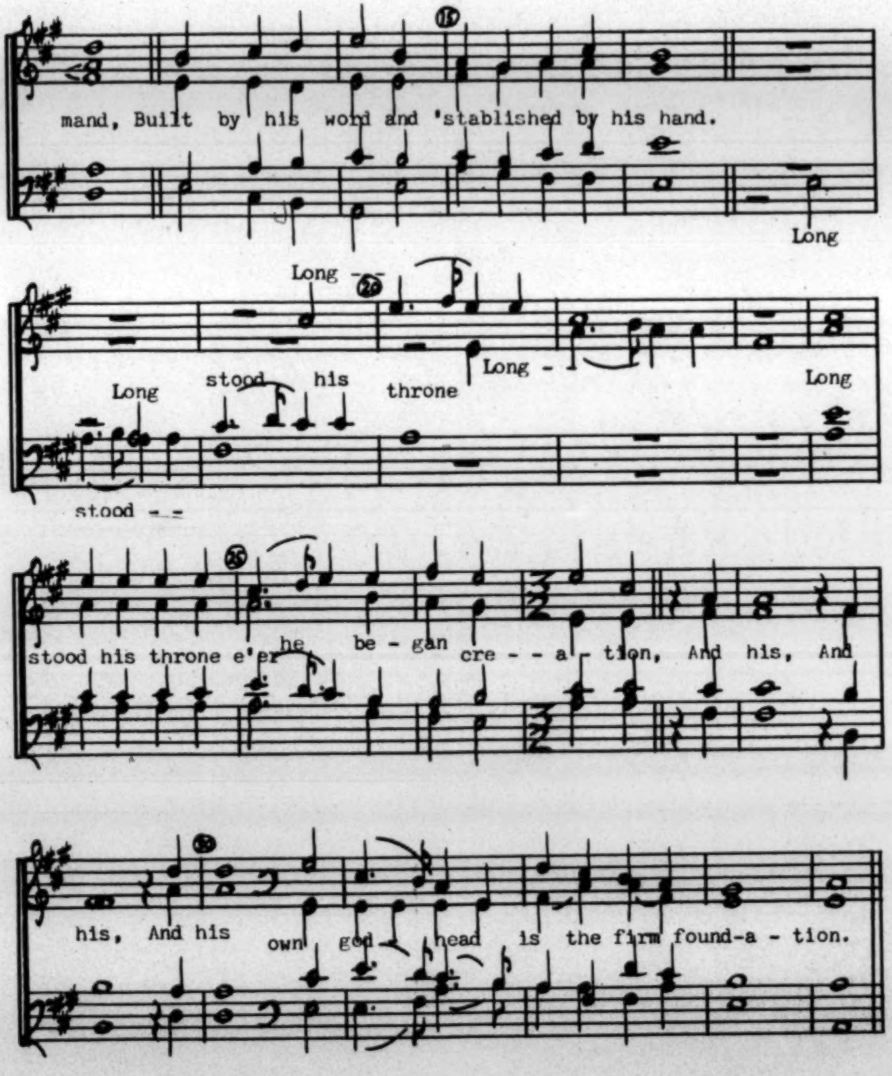
than in the first section and much slower than the melodic rhythm. In the sixth phrase, the harmonic rhythm is nearly static.

The harmony of the second section is far less interesting because it is not discordant. Only at the final phrase does the harmonic rhythm increase in tempo and the harmony provide a modicum of color. It is the lively final phrase which offers a perfect complement to the immediately preceding slow and somber sounding seventh phrase; it indeed effectively unifies the whole piece. Rhythmically as well as texturally and harmonically it acts as kind of a coda.

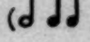
Example 7, "Freedom," Gillet (Law, Select Harmony, 1779).

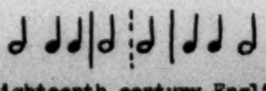
fuging-tune, 101010101111 from Ps. 93, Watts


⑤
The Lord of glo - ry reigns he reigns on high; His robes of
air
⑩
state are strength and majesty; This wide cre-a-tion rose at his com-


mand, Built by his word and 'stablished by his hand.
Long
Long
Long stood his throne
Long -
Long
stood
stood his throne e'er he be - gan cre - - a - tion, And his, And
his, And his own god - head is the firm found-a - tion.

The prevailing metric foot in this six line stanza is iambic, although trochaic feet play an important role in the rhythmic structure of most of the phrases. The opening line is iambic pentameter. The third and fourth lines are basically iambic, but with introductory trochees; the second line has two iambs, followed by an amphibrach and a dactyl ("$\underset{\smile}{\text{His}}$ $\underset{-}{\text{robes}}$ / $\underset{\smile}{\text{of}}$ $\underset{-}{\text{state}}$ / $\underset{\smile}{\text{are}}$ $\underset{-}{\text{strength}}$ $\underset{\smile}{\text{and}}$ / $\underset{-\smile\smile}{\text{majesty}}$"); the fifth line is basically iambic with an introductory trochee and a closing amphibrach; the sixth line is iambic with a closing amphibrach. The poetic metric scheme is effectively reinforced by the rhythmic scheme of each phrase, except for the opening iamb and the initial iamb of the second phrase both of which are forced into a dactylic mold by the opening long-short-short rhythm, and the undue stress placed on the weak third syllable of "majesty" in the second phrase. The word "long" at the beginning of line six is set to a whole-note (measure 23) not only for programmatic reasons but also for metric reasons: it is the accented part of a trochaic foot.

In short, the text suffers from improper declamation. By using the ponderous dactylic rhythm () Gillet emphasizes the majestic and serious mood of the text at the expense (at times) of the textual meter.

The hemiola pattern () which appeared in works of the mid-eighteenth century English tunesmiths was used fairly frequently by the Americans. It is a triple rhythm of eight notes within a duple meter of six beats, or three measures. It can be used only in poetic lines of eight feet. Hence, complete consistency in the use of this pattern is attained only in tunes with LM or 888888 poetic meter, although, of course, it is found in the first and third phrases (the eight foot phrases) of common meter tunes. The following tune by Gillet employs the hemiola rhythm pattern consistently, aside from the elongated opening anacrusis.[17]

The hemiola pattern with its combination of triple and duple is cleverly constructed and provides simultaneous unity-variety, although it sacrifices satisfactory declamation. The textual meter and musical rhythm would appear to be mismatched because weak or unaccented syllables are given metrically strong positions. But if the meter were changed to $\frac{3}{2}$ and the barring were revised to emphasize the basically triple rhythm, (see the dotted bar lines) the text would underlie the music quite nicely.[18]

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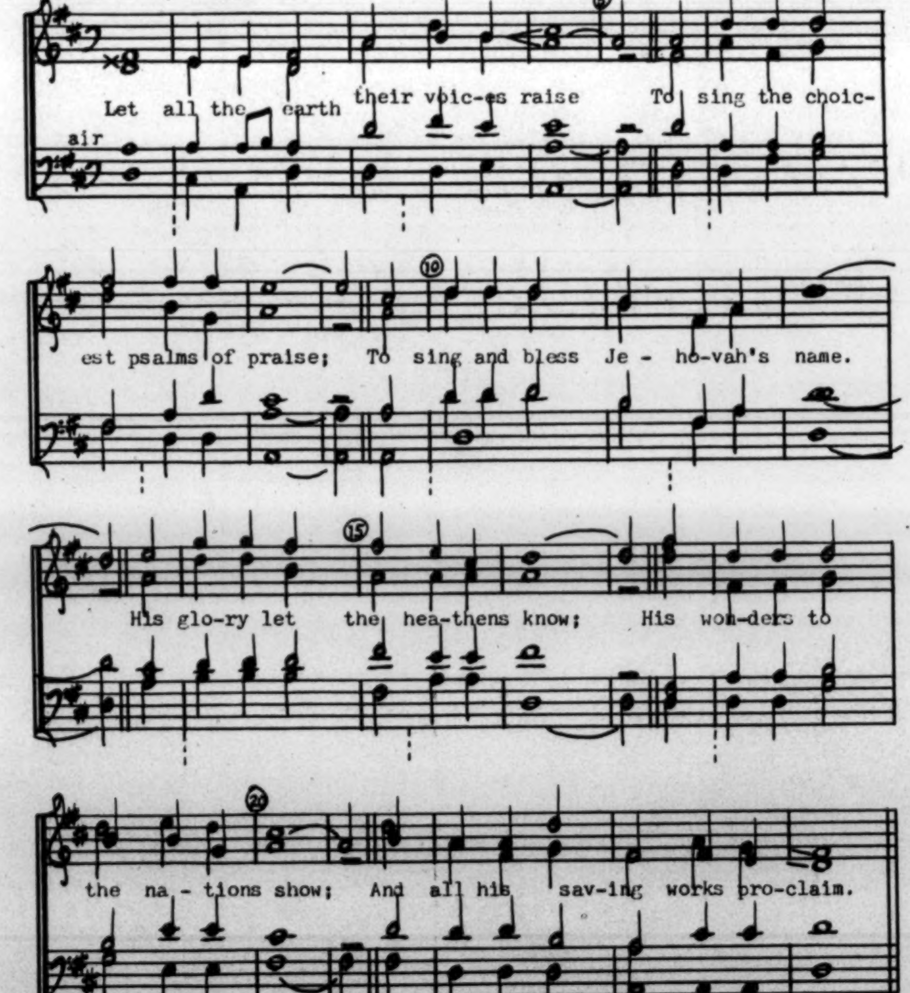
[17] Another $\frac{6}{8}$ tune with the same rhythmic structure is "Psalm 46" by Amos Bull, Part II, p. 396.

[18] See "Amherst," Part II, p. 390, for an example of the results of duple barring on a tune originally written in triple meter.

Example 8, "Millenium," Gillet (Atwill, *New York Collection of Sacred Harmony*, [1795]).

plain tune, 888888

from Ps. 96, Watts


⑤
Let all the earth their voic-es raise To sing the choic-
air
⑩
est psalms of praise; To sing and bless Je - ho-vah's name.
⑮
His glo-ry let the hea-thens know; His won-ders to
⑳
the na - tions show; And all his sav-ing works pro-claim.

The dotted quarter-eighth-note rhythm pattern (♩. ♪♩) makes frequent appearances in tunes with iambic texts in third mood duple meter ( ). Melodically the pattern is a vehicle for an unaccented conjunct tone; rhythmically it is an ornamentation of the dotted half-note.

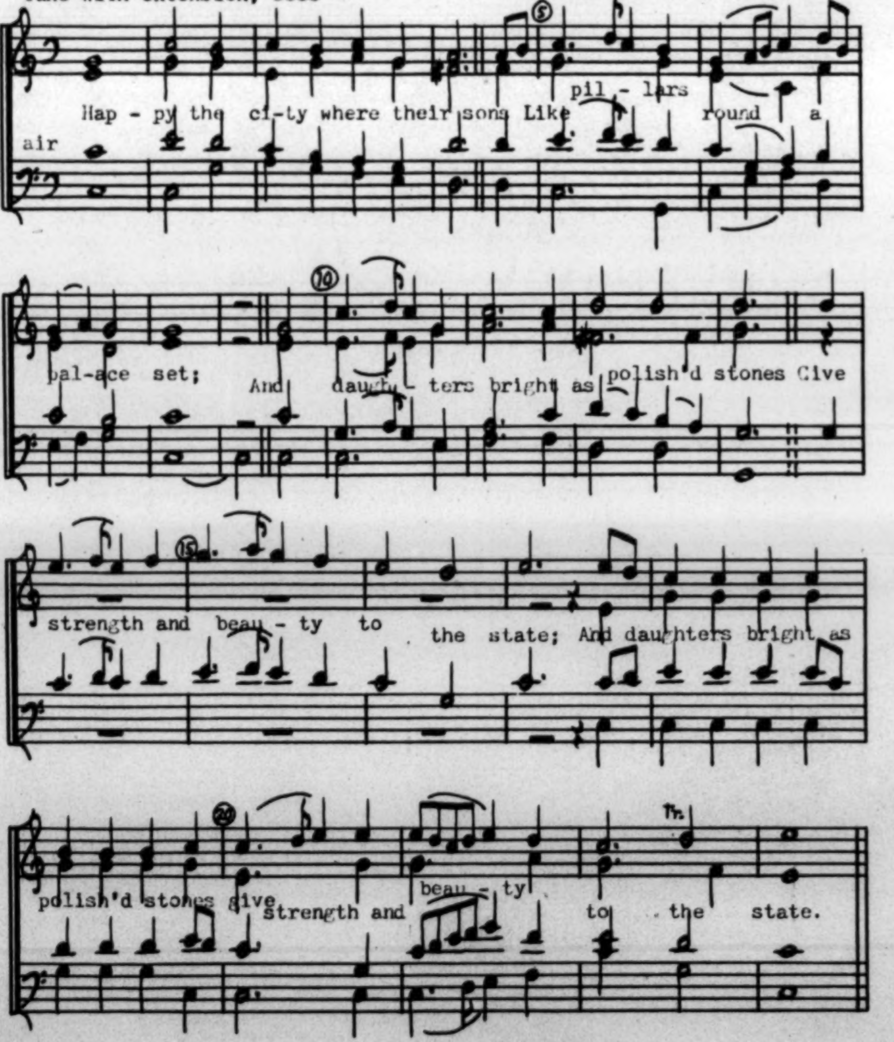
In the following tune with extension by Abraham Wood, the basically iambic meter of the text is underscored by the prevailing short-long rhythm patterns of each phrase (for example, 𝅗𝅥|♩. ♪♩ ; ♩|♩. ♪♩ ; ♩|𝅗𝅥 ; or ♫|♩♩ , the musical equivalents of the poetic iamb). The opening trochee, "Happy," is reinforced by the augmented long-short rhythm of the first two measures. The opening rhythm (𝅝|𝅗𝅥♩) almost succeeds in making the entire first line trochaic with an initial dactyl.

The significant aspect of this piece, however, is the breaking out of the predominant iambic pattern (measures 17 to 19). But it is done for musical not textual reasons, for the line of text has already been declaimed with long-short rhythm patterns corresponding to its iambic meter, although the steady quarters with their normal accents do make for a perfectly natural and satisfactory declamation of the text.

Example 9, "Woodbury," Wood (Wood and Stone, Columbian Harmony, 1793).

tune with extension, 8888

from Ps. 144, Watts


air
Hap - py the ci-ty where their sons Like pil - lars round a
pal-ace set; And daugh - ters bright as polish'd stones Give
strength and beau - ty to the state; And daughters bright as
polish'd stones give strength and beau - ty to the state.
⑤
⑩
⑮
⑳
Tr.

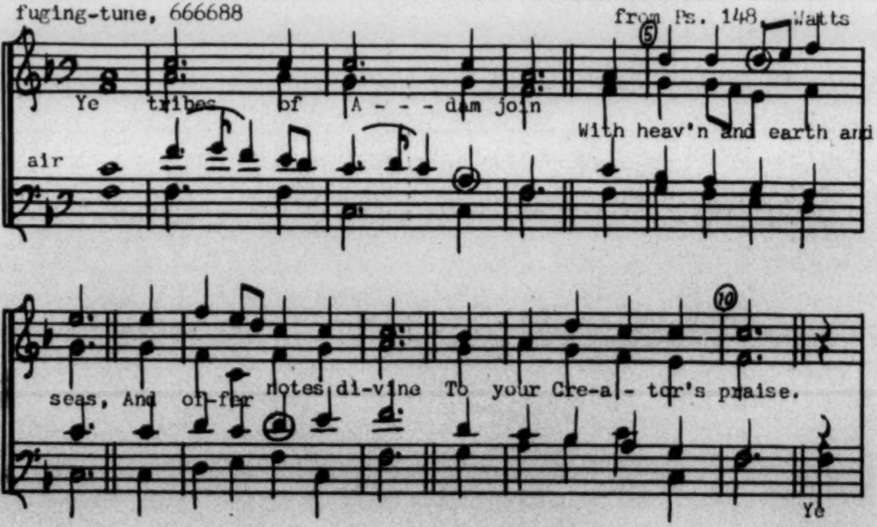
In Justin Morgan's "Wethersfield" the halting dotted quarter-eighth-note rhythm pattern of the first and last phrases with their slow declamation acts as an effective framing device for the steady quarter-note rhythm of phrases two, three, four, and five with their rapid declamation. The first phrase is stretched to four measures by the use of the dotted quarter-note rhythm and the whole-note anacrusis. A standard two-measure phrase of six poetic feet is maintained in phrases two, three, and four, where each phrase successively becomes less and less varied rhythmically until the pure continuous quarter-note rhythm of the fuging section. The transition back to the dotted rhythm of the first phrase is effected by the introduction of the pedal F (measure 13) which leads to the conclusion of the fuging phrase with the dotted rhythm against the pedal F followed by nearly static F major harmony. The final phrase ends with a short flourish in dotted rhythm.

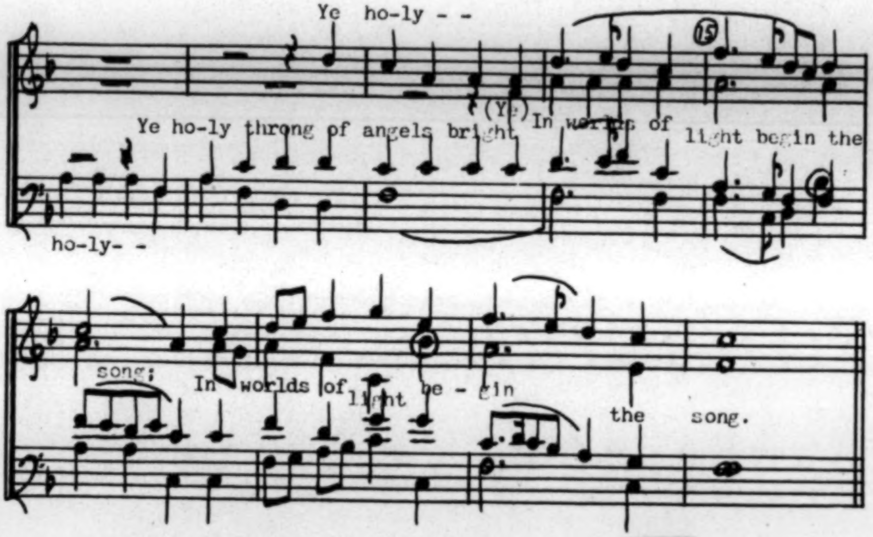
The declamation is consistent and proper in that the iambic meter of the text is maintained throughout by properly placed musical accents and rhythms. The iambic meter receives somewhat more emphasis in the first and last phrases where both agogic and metric accents are used, and is rather minimized in the inner phrases where only the normal accents of steady quarter-notes in $\frac{2}{2}$ time maintain the iambic meter of the text.

XUM

The rhythmic plan is logical and well proportioned while at the same time having several surprising twists. The variety of rhythmic activity and the irregular phrase lengths do not sound crude or strained; they sound natural and unaffected as indeed they would be coming from an untrained amateur. The naturalness of the piece is also apparent in the handling of the disjunct discords in measures 3, 15, and 17, the accented discords in measures 5 and 7, and the many unaccented conjunct elements of discord. There is an ease, fluidity, and vibrancy about the whole piece which is not the work of a well-trained, disciplined, orthodox musician schooled in counterpoint, but of a hard-working amateur with some innate sense of musical balance and form.

Example 10, "Wethersfield," Morgan (Benham, Federal Harmony, 1790).


fuging-tune, 666688
from Ps. 148, Watts
5
Ye tribes of A - - - dam join
With heav'n and earth and
air
10
seas, And of-fer notes di-vine To your Cre-a - tor's praise.
Ye


Ye ho-ly - -
Ye ho-ly throng of angels bright
(Ye) In worlds of
light begin the
ho-ly- -
15
song;
In worlds of light be - gin
the song.

The dotted eighth-sixteenth-note figure (♪. 𝅘𝅥𝅯 ♪. 𝅘𝅥𝅯) appears sporadically in New England tunes as an ornamental device. In the following set-piece[19] by Babcock, the figure is not only melodically ornamental but certainly one of the main rhythmic motives of the first two sections. In the third section the figure is abandoned, but the basic dotted half and half-note rhythms (𝅗𝅥. ♩ and 𝅗𝅥 𝅗𝅥) are maintained. The change in rhythm and mode (to the flat key of C) have been dictated by the somber character of the text. The figure acts not only as a programmatic device, highlighting the words "sing," "trembling," and "shakes," but also as a rhythmic device to provide additional accents where needed, as on the opening trochee "Sing to," and on the internal iambs, "stand tremb(ling)."

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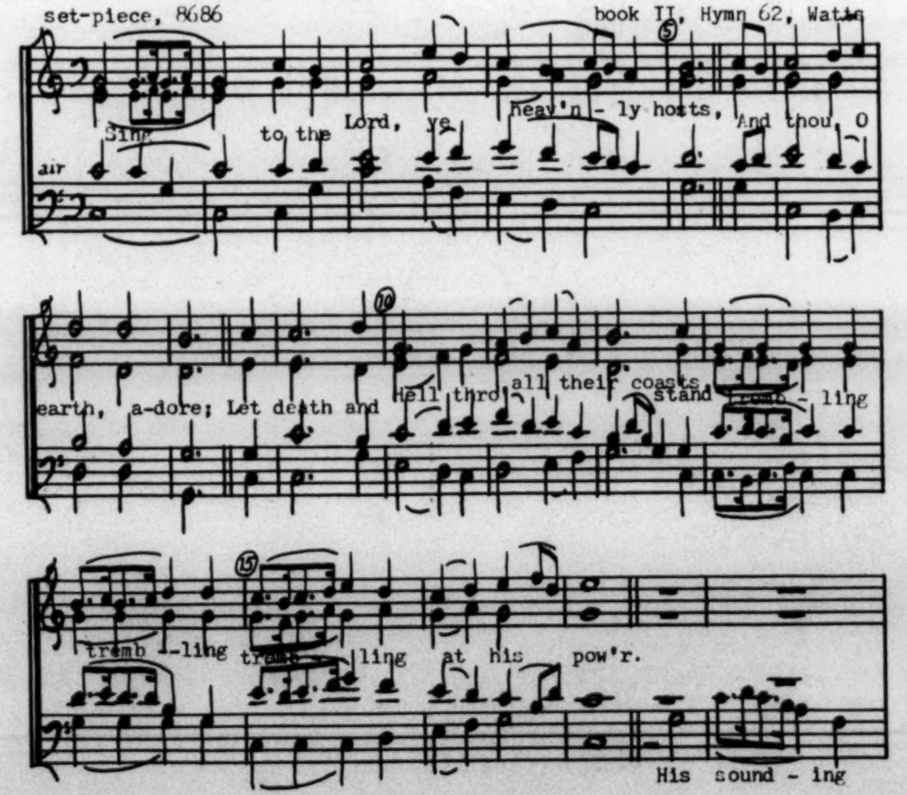
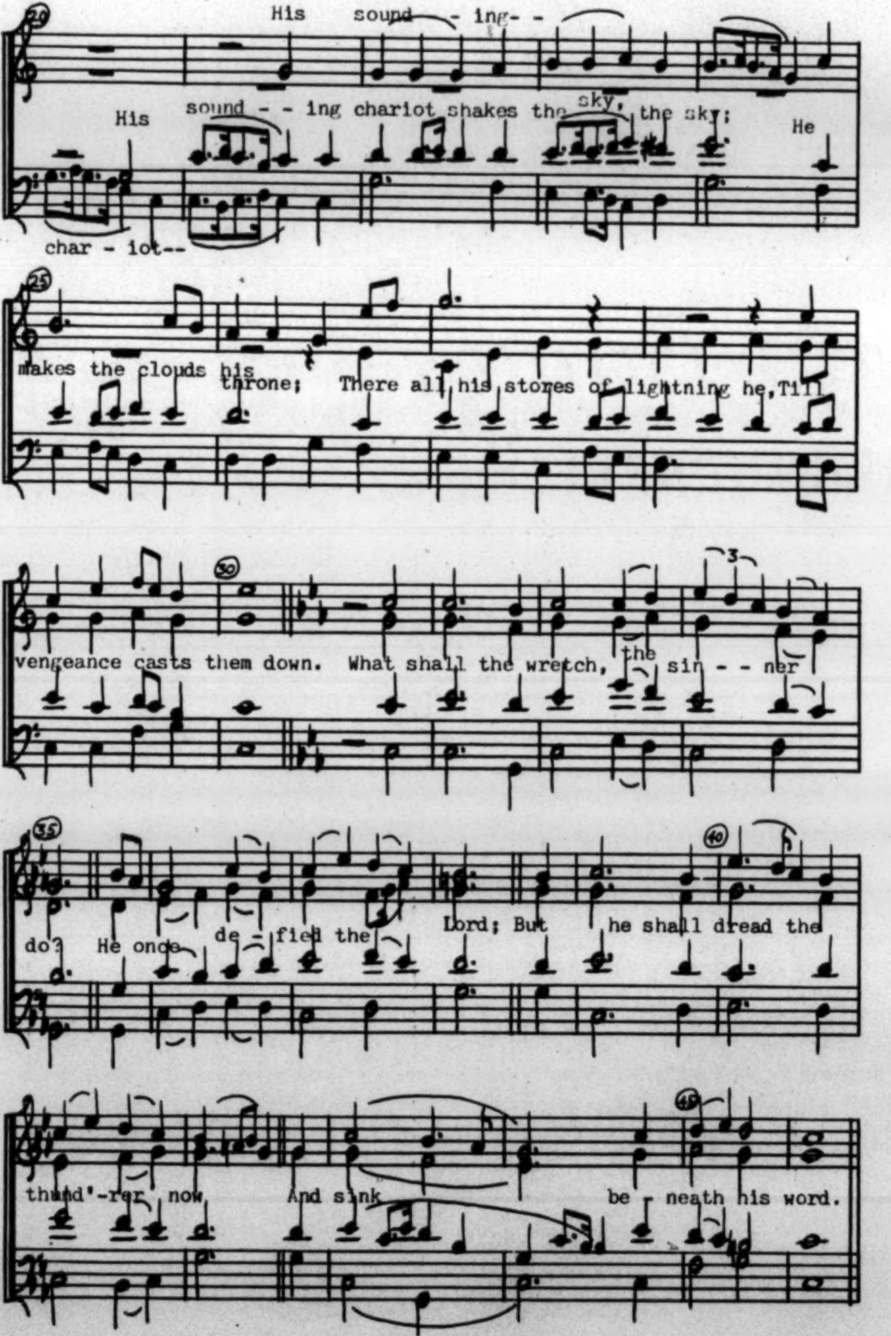
[19] Or technically a fuging set-piece because the setting of the second stanza is a fuge.

There are no misplaced accents, no weak syllables receiving undue attention. The composer has maintained proper declamation of the text throughout the piece while highlighting certain words with melismas or longer note values.

Example 11, "Westborough," Babcock (Wood and Stone, Columbian Harmony, 1793).


set-piece, 8686
book II, Hymn 62, Watts
air
Sing to the Lord, ye heav'n - ly hosts, And thou, O
earth, a-dore; Let death and Hell thro' all their coasts stand tremb - ling
tremb - ling tremb - ling at his pow'r.
His sound - ing
5
10
15

XUM


His sound - ing- -
His sound - - ing chariot shakes the sky, the sky; He
char - iot--
makes the clouds his throne; There all his stores of lightning he, Till
vengeance casts them down. What shall the wretch, the sin - - ner
do? He once de - fied the Lord; But he shall dread the
thund'-rer now And sink be - neath his word.

XUM

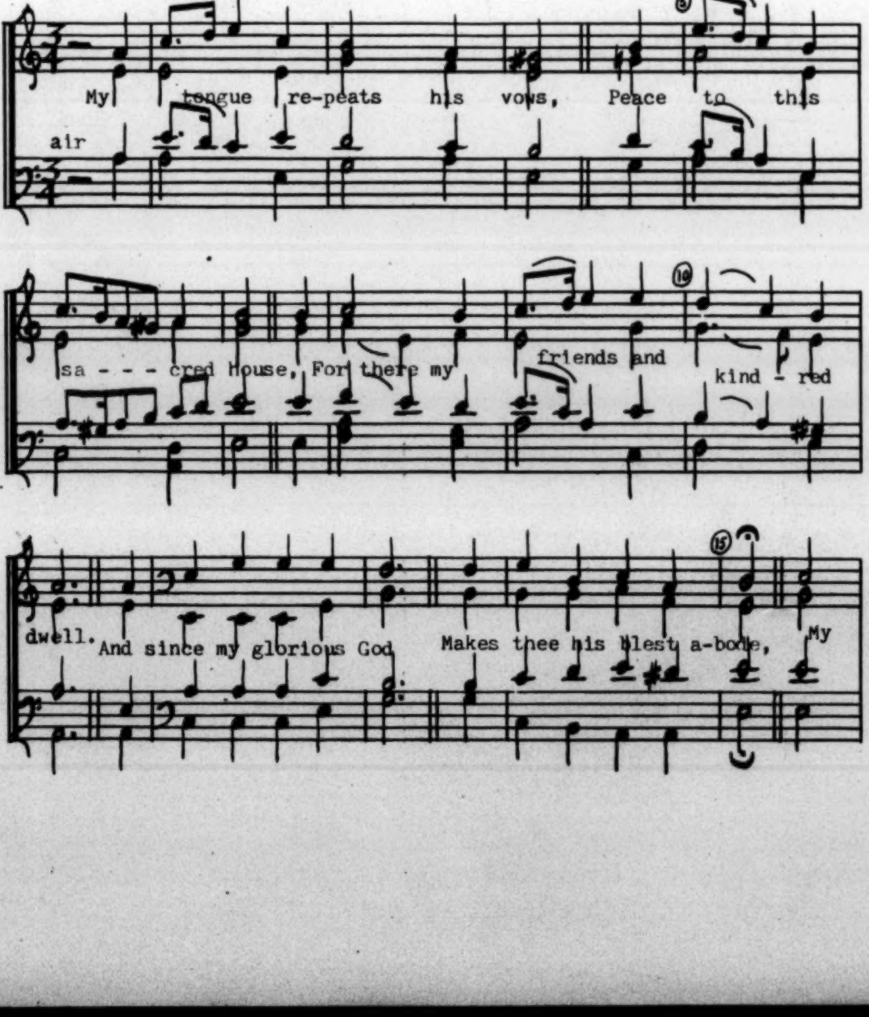
As much as the dotted-quarter/eighth-note rhythmic figure (♩|♩. ♪♩) is a peculiarity of the duple mood (Ↄ or Ↄ̸), so is its counterpart (𝅗𝅥|♩. ♪𝅗𝅥) a characteristic of the triple mood, $\frac{3}{2}$, (or ♩|♫♩ in $\frac{3}{4}$). It is an ornamentation of the iambic rhythm (𝅗𝅥|𝅝 , or ♩|𝅗𝅥). Rarely in the repertory is this rhythmic pattern used consistently; it is used primarily as a device of contrast in juxtaposition to other rhythmic resources.

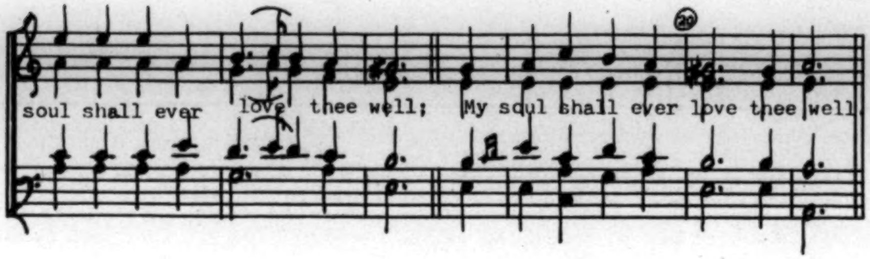
In "Cambridge," Amos Pilsbury employs it in somewhat loose fashion, giving it a different emphasis in each of the first three phrases and rhythmically augmenting the figure for the cadence in measure 10. A change of mood and rhythm mark the mid-point of the text as well as the musical setting. Each section is a ten-bar setting of half of the text, although the last line of text is repeated. The symmetrical particular poetic meter, 668668, evidently suggested to Pilsbury a correspondingly symmetrical musical structure of two parts. In his attempt to maintain a musical balance in the second section while varying the rhythm and increasing the speed of the declamation, the composer has repeated the final line of text. The textual meter 668 668 corresponds to the measure structure 334 2233.

Pilsbury's approach to the generally iambic meter of the text is to give every line of text but the last a musical rhythm which emphasizes the iamb. The declamation is generally good, but suffers in the last line where the textual iamb ("my soul") is set to a musical trochaic rhythm (𝅗𝅥 ♩), and in the second line where "to" in the trochee ("Peace to") is wrongly accented.

Example 12, "Cambridge," Pilsbury (Pilsbury, *United States' Sacred Harmony*, 1899).

tune with extension, 668668


5
My tongue re-peats his vows, Peace to this
air
10
sa - - - cred House, For there my friends and kind - red
15
dwell. And since my glorious God Makes thee his blest a-bode, My

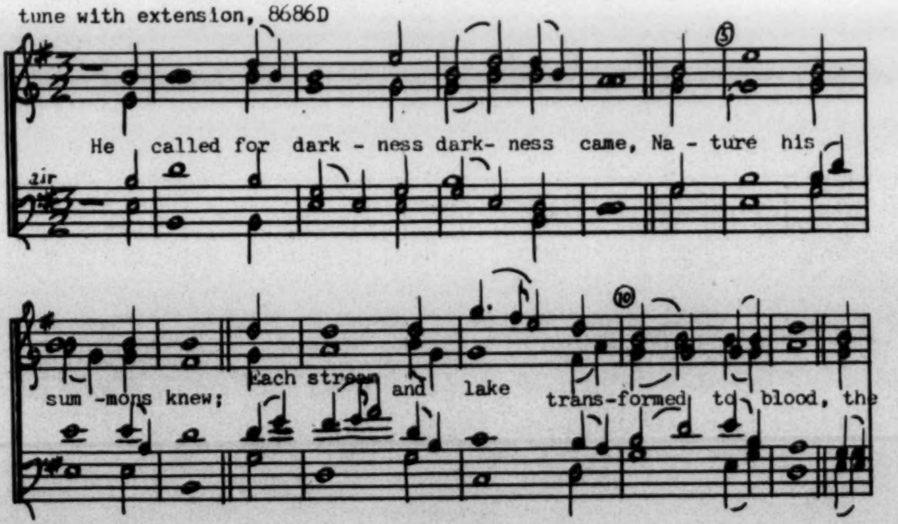

⑳
soul shall ever love thee well; My soul shall ever love thee well.

In "Egypt" (a tune with extension) Swan inserts the dotted figure to vary the basic rhythm. (𝅝 ♩♩ , or 𝅗𝅥‿𝅗𝅥 𝅗𝅥 ♩𝅗𝅥) It is used only in the third and fifth phrases but is handled naturally and is well-integrated to the entire rhythmic structure. An especially well-placed though surprising device is the rhythmic figure (♩ ♩ 𝅗𝅥 𝅗𝅥) found in measure 20. It compresses the six foot poetic line from a normal three measure phrase to a phrase of two measures. The exigencies of the text have no bearing on this rhythmic irregularity; it is there solely for musical reasons. The change to duple mood and duple rhythms in the final four measures is another well-handled surprise not dictated by the text. The quarter-note rhythm of this coda-like phrase has been cleverly anticipated in the two quarter-notes of measure 20. To add some substance to what would be simply a compressed two-measure phrase of six poetic feet, Swan repeats the text to make a good, solid tune-ending phrase of four measures. Within the overall phrase-measure structure of 4343, there are these two irregularly shaped phrases, one of two, the other of four measures, which in turn balance each other and complement the rest of the form.

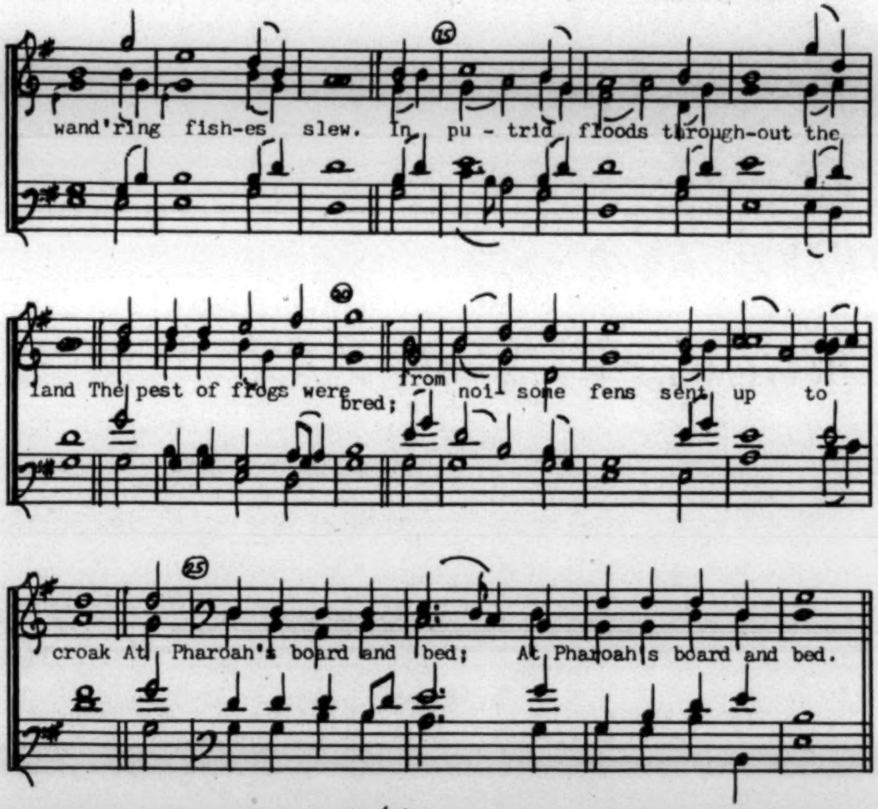
The two rhythmic irregularities mentioned above in no way detract from a natural and smooth-flowing declamation of the text. The only misplaced accents are in measures 4 and 5 where the trochaic word "nature" is set to iambic rhythm (𝅗𝅥 | 𝅝). This piece is about as good an example as any of the freedom the tunesmiths exhibited in handling a text. They did not simply accent indiscriminately nor were they slaves to a prescribed metric pattern, but they showed perception of and sensitivity to the textual meter and accent while at the same time varying the musical meter and rhythm.

Example 13, "Egypt," Swan (Swan, New England Harmony, 1801).

tune with extension, 8686D


He called for dark - ness dark- ness came, Na - ture his
air
⑤
sum -mons knew; Each stream and lake trans-formed to blood, the
⑩

XUM


15
wand'ring fish-es slew. In pu - trid floods through-out the
20
land The pest of frogs were bred; from noi- some fens sent up to
25
croak At Pharoah's board and bed; At Pharoah's board and bed.

The dotted figure (♩. ♪𝅗𝅥) is seen very rarely in $\frac{3}{2}$ tunes on any other beat than the first. Supply Belcher demonstrates a subtle sense of timing and rhythmic balance by placing the figure on the second beat in measure 6. The dotted rhythm (♩. ♪𝅗𝅥 𝅗𝅥) is used to build effectively toward the climax in measure 10, a climax of range (the treble eighth-note F) as well as of rhythmic activity. Each phrase is successively more active rhythmically, this activity culminating in the outpouring of eighth- and quarter-

XUM

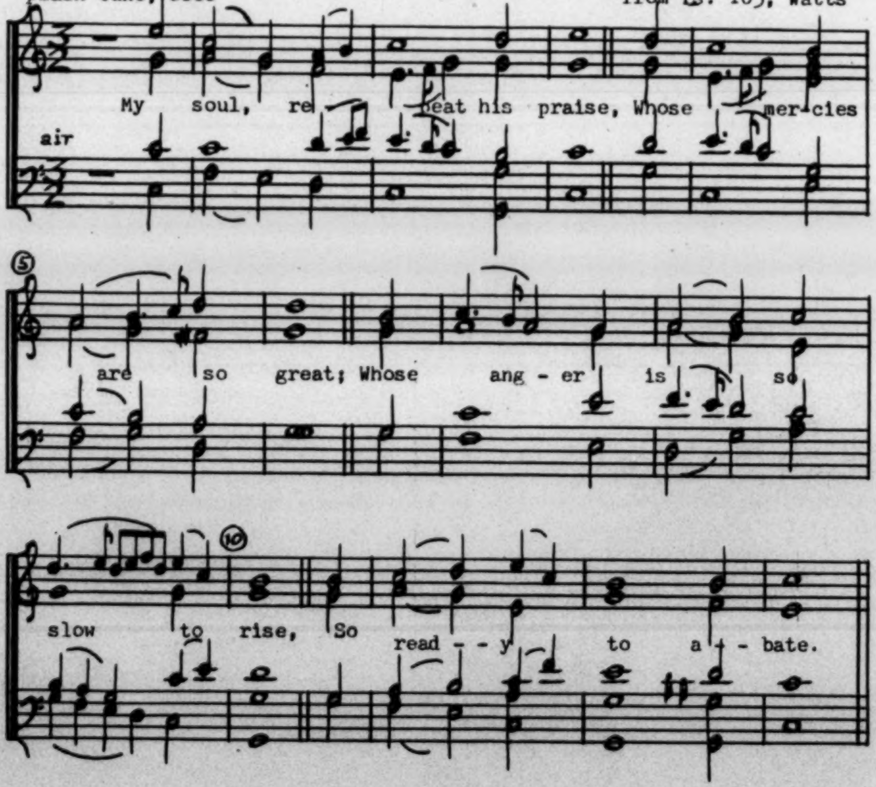
notes in measure 10 of the four measure phrase, and subsiding to whole- and half-notes plus a lone quarter-note in the final phrase.

The dotted figures and the eighth-note melisma in measure 10 are simply ornamentation of the underlying rhythm (𝅗𝅥 | 𝅝) of the tune. The consistently iambic meter of the text is matched perfectly to the consistently short-long underlying rhythm of the tune.

Example 14, "Alpha," Belcher (Belcher, Harmony of Maine, 1794).

plain tune, 6686

from Ps. 103, Watts


My soul, re - peat his praise, Whose mer-cies
air
⑤
are so great; Whose ang - er is so
slow to rise, So read - - y to a - bate.
⑩

XUM

The two attributes all New England fuging-tunes have in common are textural contrast and textual overlap. Chordal texture, fuging texture, and free polyphonic texture exist side by side. Most fuging-tunes are constructed with an opening chordal section, which occupies roughly half the tune's length, followed by an imitative or quasi-imitative section where each voice enters successively, and a closing phrase in chordal or perhaps free polyphonic texture.

The fuging section also often offers a rhythmic contrast to the chordal section. The fuge is almost always in duple meter, even though the chordal opening may be in triple meter. The rhythmic characteristic common to most fuging-tunes is the steady quarter-note rhythm against a pulse of half-notes which provides a good contrast to the various dotted-quarter/eighth and half-quarter duple and triple meter rhythms of the chordal sections. Frequently the first three quarter-notes will reiterate a single pitch, while the fourth quarter changes pitch, thus creating an underlying dotted-half/quarter-note rhythm (𝅗𝅥. ♩) which reflects the generally iambic meter of the text.

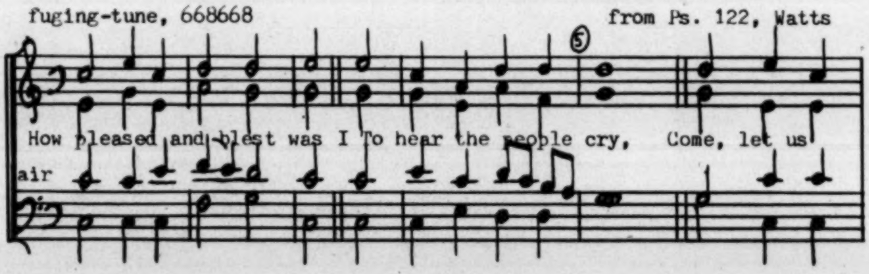
It is somewhat difficult to define the "typical" New England fuging-tune because there is so much variety of rhythm and structure; and there are nearly as many atypical fuging-

XUM

tunes as there are typical.[20] But if the most common characteristic, namely, two-part form consisting of an opening chordal and a concluding fuging section, can be set up as the criterion, then the typical fuging-tune can be defined and illustrated.

The following tune, "Waterford," by Louis Edson, Sr. is a typical fuging-tune.

Example 15, "Waterford," Edson (Benham, Federal Harmony, 1790).

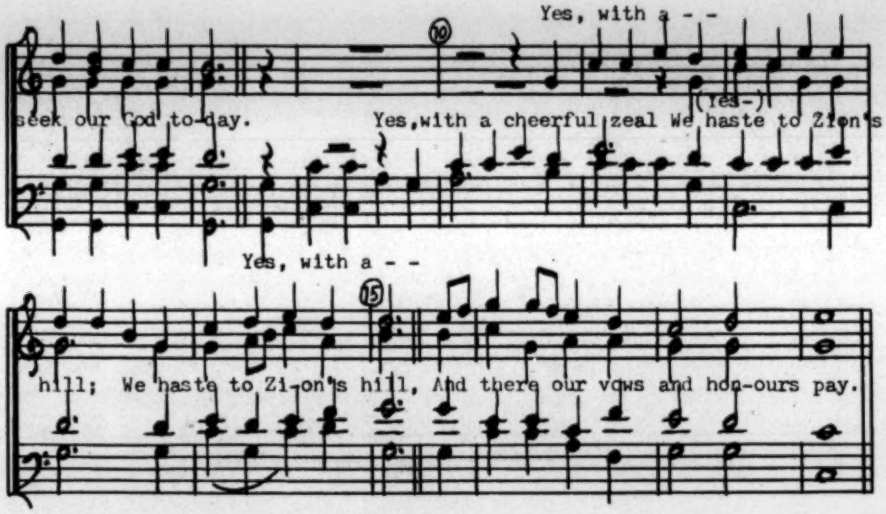

fuging-tune, 668668
from Ps. 122, Watts
⑤
How pleased and blest was I To hear the people cry, Come, let us
air

---

[20] In describing the typical American fuging-tune, Irving Lowens states that

> "[it] usually begins with a homophonic section in the course of which a definite cadence is reached, frequently but not always on the tonic of the key. A fresh start is then made, in which each individual voice makes its entrance in succession, the order varying according to the inclination of the composer. In this second section--which was customarily referred to as the 'fuge'--some form of imitation, in most cases quite free, was utilized for a measure or two. Normally, the fuge was then repeated, thus making the whole a small, rather tightly organized ABB form."

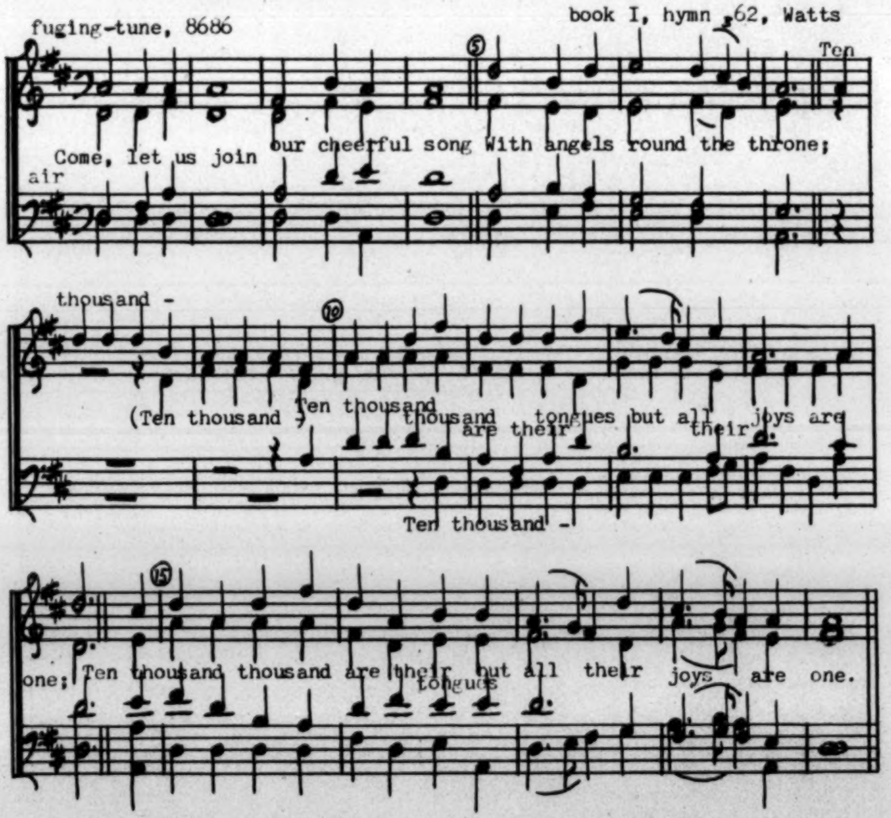
Irving Lowens, Music and Musicians in Early America (New York: Norton, 1964), p. 240f.


Yes, with a - -
⑩
seek our God to-day. Yes, with a cheerful zeal We haste to Zion's
(Yes-)
Yes, with a - -
⑮
hill; We haste to Zi-on's hill, And there our vows and hon-ours pay.

The fuging-tune "Troy" by Edson has three of the rhythmic resources common to many New England duple meter tunes. The seven measure chordal section uses the long-short-short rhythm (𝅗𝅥 ♩♩) exclusively, thus obscuring the iambic meter of the text and upsetting the declamation. The fuging section opens with the strict quarter-note rhythm, the dotted rhythm (𝅗𝅥. ♩) existing unobtrusively in the background only to emerge in measures 12 and 13 in combination with the dotted quarter-eighth pattern. It is in the fuging section that proper declamation is restored by a return to iambic rhythms (♩|𝅗𝅥. and ♩|♩). These three rhythms—one fairly slow and dignified, the second lively and steady, and the third lilting and jolly—are kept fairly separate and provide much needed relief from the ubiquitous D major triad.

XUM

Example 16, "Troy," Edson (Atwill, New York Collection of Sacred Harmony, [1795]).


fuging-tune, 8686
book I, hymn 62, Watts
Come, let us join our cheerful song With angels round the throne;
air
Ten thousand -
(Ten thousand -)
Ten thousand
thousand tongues but all joys are
are their their
Ten thousand -
one; Ten thousand thousand are their tongues but all their joys are one.

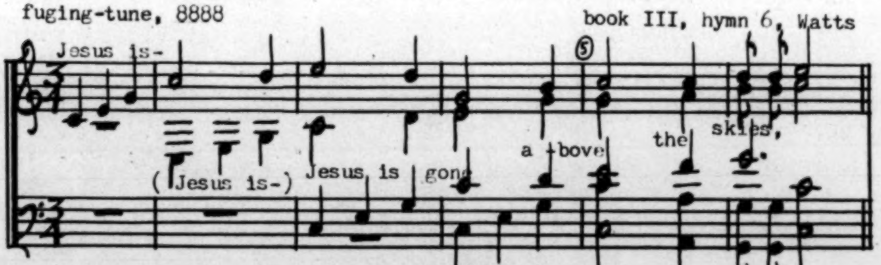
The following fuging-tune by Jacob French does not fit the typical New England mold. Instead of a sectionalization of contrasting rhythm and texture into two distinct structural parts, the rhythm and texture are integrated into the whole. The fuging sections are in triple rather than the typical duple meter. The tune is a rhythmically well-balanced work of three musical sentences having respectively ten, eight, and nine measures, and consisting of an antecedent and a consequent phrase each. There is a good deal of internal rhythmic variety, that is, variety within each phrase. Each of the three sentences has steady quarter-note rhythms, running eighth-notes, and dotted rhythms. Even the rapid repeated notes characteristic of many fuging sections are scattered throughout the tune. Each of the sentences is further defined by the strong tonal direction toward the tonic in the consequent phrase of each. There is so much internal variety that the need for sectional variety is therefore eliminated.

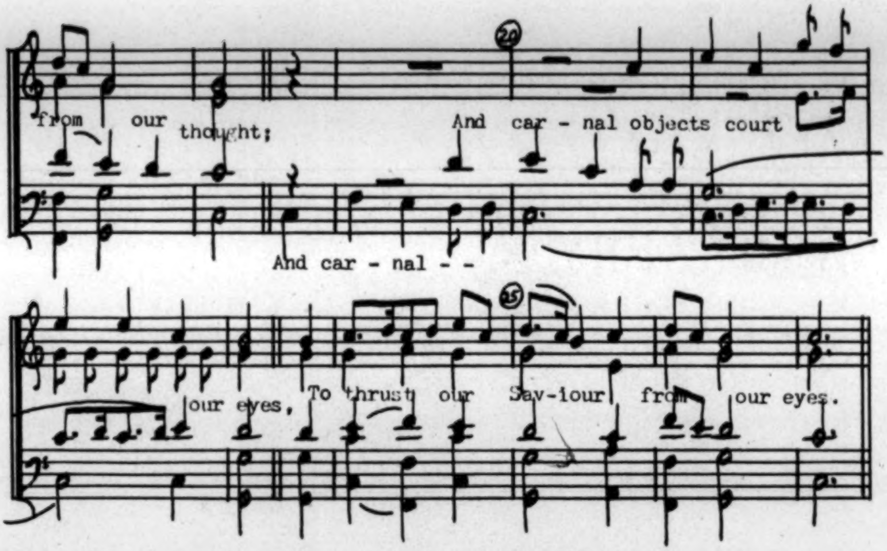
Although the piece is well-designed rhythmically and texturally, the repeated quarter-notes scattered throughout the piece do cause some serious problems of declamation. Rare indeed in the repertory is the instance of successive quarter-notes in $\frac{3}{4}$ (or half-notes in $\frac{3}{2}$) because of inherent conflict with the prevailing iambic meter of English poetry. To effectively match iambic poetic meter, triple time rhythms must be basically short-long (♩|𝅗𝅥). The quarter-note rhythm on the word "Jesus" in the opening fuging section is essential for the initial trochaic foot of the text; but the repeated quarters

XUM

in measures 11 and 12 distort the natural accentuation of "objects" as do the rapid eighth-notes on the third beats of measures 19, 20, and 21.

Example 17, "Sunderland," French (from Genuchi, "Jacob French," 1964).

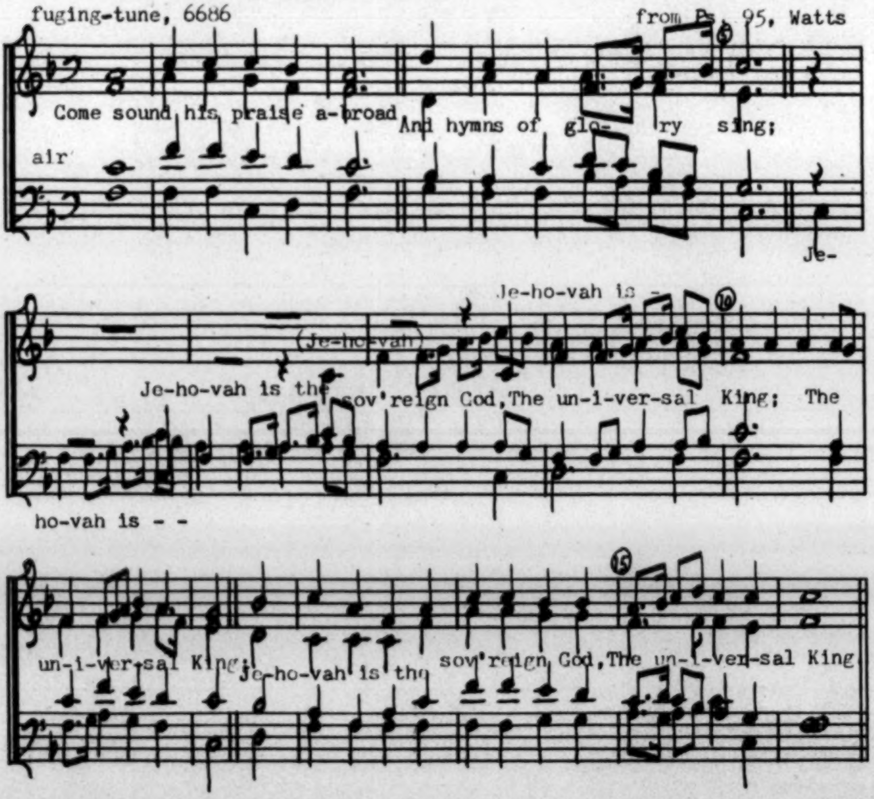

fuging-tune, 8888
book III, hymn 6, Watts
Jesus is-
(Jesus is-)
Jesus is gone
a-bove
the
skies,
Jesus is -
5
Where our weak
sen - - ses
reach
him
not, and car-nal ob -
10
jects court
our eyes, To thrust
our
Sav- iour
15


20
from our thought;
And car - nal objects court
And car - nal - -
25
our eyes, To thrust our Sav-iour from our eyes.

Another rhythmically unusual fuging-tune is "Westpoint" by Chandler. The dotted rhythm is prominent in the fuging section which more often is the province of the steady quarter-note rhythm. The steady quarter-notes, on the other hand, are present in phrases one and four, the ones in chordal texture. The basic rhythm of repeated quarter notes with its natural accents on the first and third of each measure does, however, match the prevailing iambic meter of the poetry. The only non-iambic line in the entire text is the opening one consisting of two spondees ("come sound") followed by two iambs ("his praise a-broad"). The composer has appropriately accented "come" and "sound" to emphasize their poetic meter.

XUM

Example 18, "Westpoint," Chandler (Atwill, New York Collection of Sacred Harmony, [1795]).


fuging-tune, 6686
from Ps. 95, Watts
Come sound his praise a-broad And hymns of glo- ry sing;
air
Je-
Je-ho-vah is -
(Je-ho-vah)
Je-ho-vah is the sov'reign God, The un-i-ver-sal King; The
ho-vah is - -
un-i-ver-sal King; Je-ho-vah is the sov'reign God, The un-i-ver-sal King
⑩
⑮

Compound meters are used only rarely by the New Englanders; even then, however, is a psalm or hymn tune seldom given over

XUM

completely to compound meter.[21] Rather, compound meter will share duties with some duple time meter, usually Ɔ, as it does in Jenks's plain tune "Invitation" which is divided directly in half by the change of mood and the change in number of poetic feet. The poetic meter, 10 10 11 11, is basically amphibrachic and Jenks's declamation of the text reflects that metric organization. Lines one and two have four feet each, alternately amphibrachs and iambs. Lines three and four have four feet each: three amphibrachs followed by an iamb. The duple section with its anacruses and long-short-short rhythm underscores the poetic meter quite adequately. But amphibrachic poetic meter virtually cries out for a compound musical meter setting. The two lines of text in compound meter seem to flow quite naturally. The half-note pulse of the duple section underlies a moderately fast melodic rhythm and equals the dotted half pulse of the compound section which underlies a very rapid melodic rhythm. To compensate for the loss of four measures due to the acceleration of the rhythm, the two phrases in compound time are repeated.

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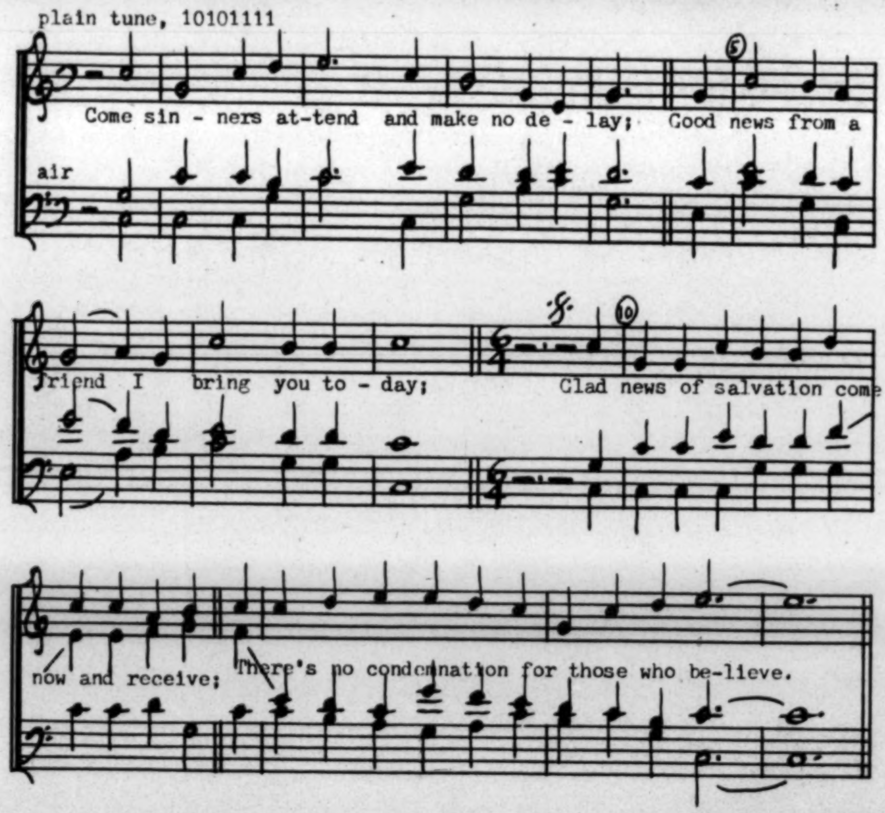
[21] There comes to mind the exception by Billings, the lively Christmas carol entitled "A Virgin Unspotted" in William Billings, *Singing-Master's Assistant* (Boston: Draper and Folsom, 1778). The verse is in slow compound time, the refrain fast compound time. The entire text is in amphibrachs.

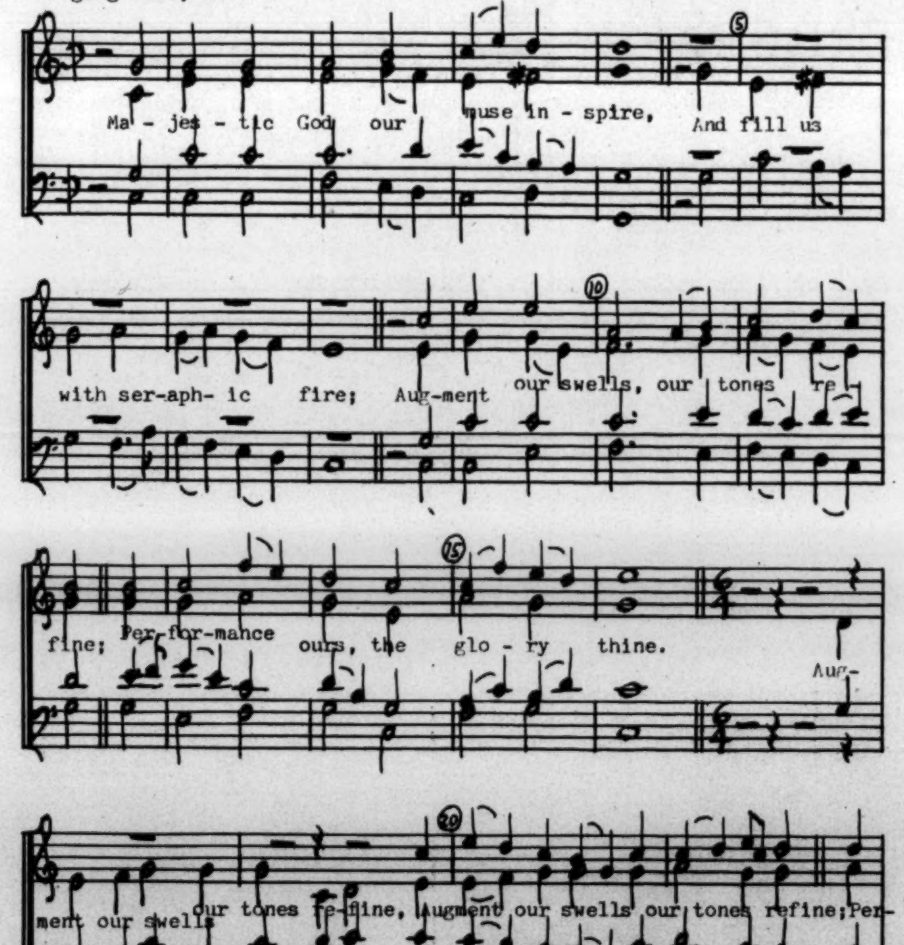
Example 19, "Invitation," Jenks (Jenks, Delights of Harmony, 1804).

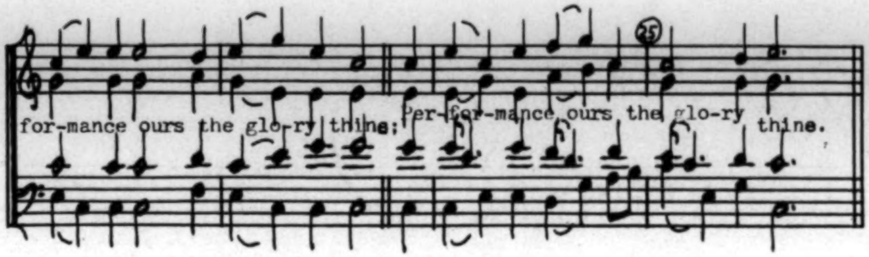

plain tune, 10101111
air
5
10
Come sin - ners at-tend and make no de - lay; Good news from a friend I bring you to - day;
Glad news of salvation come now and receive;
There's no condemnation for those who be-lieve.
6
4

The underlying compound rhythm (𝅗𝅥 ♩𝅗𝅥 ♩) gives the second section of Billings's "Invocation" a pleasant lilt which is interrupted in the last phrase by a brisk Scottish snap rhythm (♪♩. ♩ ♪♩. ♩|𝅗𝅥).

Example 20, "Invocation," Billings (Billings, Continental Harmony, 1794).

fuging-tune, 8888


⑤
Ma - jes - tic God our muse in - spire, And fill us
⑩
with ser-aph- ic fire; Aug-ment our swells, our tones re-
⑮
fine; Per-for-mance ours, the glo - ry thine.
Aug-
⑳
ment our swells our tones re-fine, Augment our swells our tones refine; Per-


㉕
for-mance ours the glo-ry thine; Per-for-mance ours the glo-ry thine.

There is no poetic necessity or programmatic reason for for the change to compound meter; for the text, which is consistently iambic, has already been completely set in duple meter. Perhaps the composer wished to enliven the essentially sober and noble character of the text. The change was not dictated by the nature of the text itself; it appears to have been effected only for musical reasons.

Although they used the usual measure patterns with corresponding poetic meters, the New England composers also very frequently employed asymmetrical phrase structures of mixed two, three, four, and five measure phrases. Twentieth-century churchgoers are accustomed to nineteenth-century hymn tunes and twentieth-century editions of seventeenth-and eighteenth-century hymn tunes which all conform rigidly to regular two or four measure phrase structure, whether the tune be in common, long, short, or particular meter. (Such was not the case with the New England tunes, either original or edited.)

And although some tunesmiths were ignorant of proper[22] textual declamation, and at times others sacrificed good declamation for musical exigency, they generally were well aware of the meter and rhythm of the poetry and reflected that in their choice of musical meters and rhythms.

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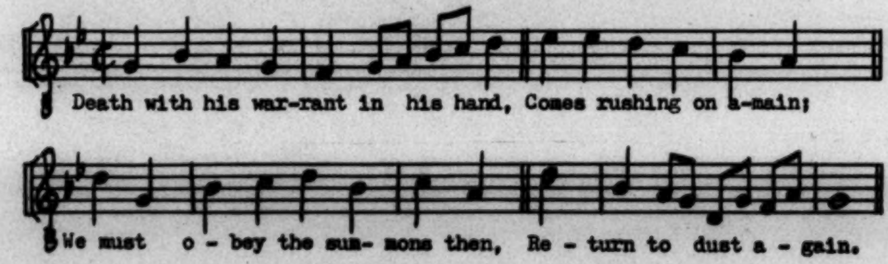
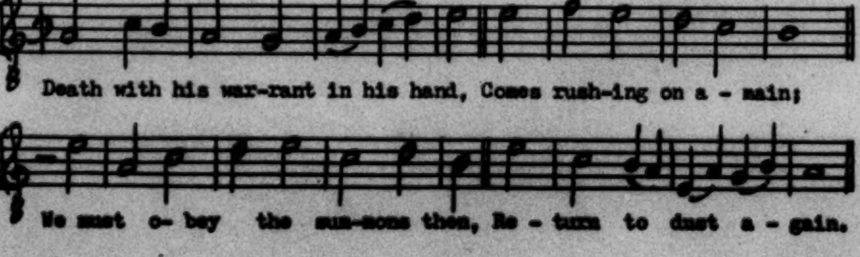
[22] A notorious example of improper declamation is the tune "Lebanon" by William Billings, *The New-England Psalm-Singer* (Boston: Edes and Gill, 1770). The tune is barred as though the predominantly iambic text were trochaic; that is, the bars are placed to accentuate the first, third, fifth, and seventh syllables of each line of text instead of the second, fourth, sixth, and eighth.


Death with his war-rant in his hand, Comes rushing on a-main;
We must o - bey the sum- mons then, Re - turn to dust a - gain.

Billings corrected this tune in his next publication, *The Singing-Master's Assistant*, 1778 . He not only repositioned the bar lines to make the accents fall properly, but he also accurately declaimed the opening trochee "Death with" in the rhythm 𝅗𝅥 ♩.


Death with his war-rant in his hand, Comes rush-ing on a - main;
We must o- bey the sum-mons then, Re - turn to dust a - gain.

The dependence of the New England composers on the textual meter and stanzaic structure to determine musical rhythm and form allowed them to devote more creative energy to melody, harmony, tonality, and word painting. It would almost seem that this dependence on the text gave them confidence to explore and experiment without worrying about the form. The text was an anchor, security; it would hold a piece of music together in spite of some wild melodic "flight of fancy" or some improper declamation. In a profound sense the New England tunes were more text oriented than the fundamentalistic hymns of the nineteenth century. New England composers were generally concerned with conveying the meaning of either the entire text or a single word and were not slavishly bound to the poetic meter and form; nineteenth-century hymn writers seemed to have been more concerned with, and hence stifled by, the structure and meter of the text, and therefore the meaning of the text is often sacrificed.

Perhaps an example by Abraham Wood will illustrate the change in the orientation of sacred music which prevailed at the beginning of the nineteenth century.[23]

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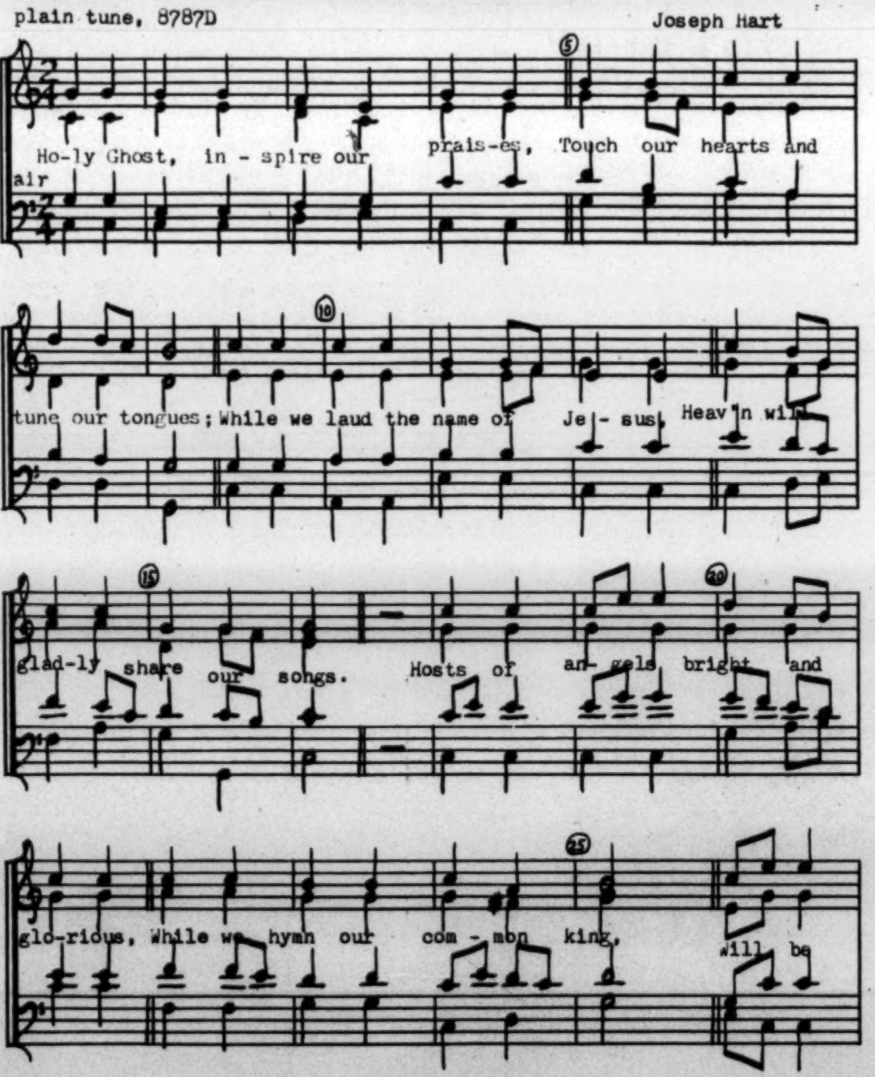
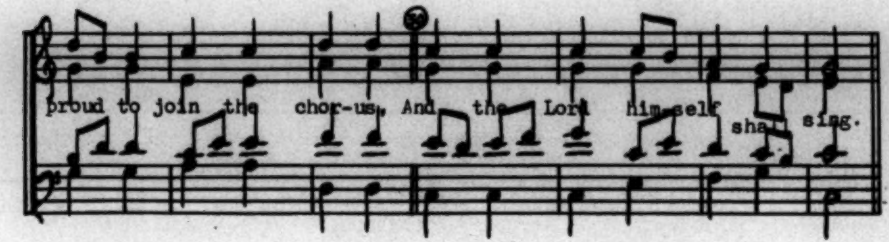
[23] Although not a reformer, Wood did set a group of hymns by the English clergyman Joseph Hart which were apparently new to the New England tradition. His desire to prominently display the new text probably accounts for the rather simple, unimposing musical setting.

Example 21, "Waterford," Wood (Wood, Divine Hymns, 1789).


plain tune, 8787D
Joseph Hart
air
⑤
Ho-ly Ghost, in - spire our prais-es, Touch our hearts and
⑩
tune our tongues; While we laud the name of Je - sus, Heav'n will
⑮
⑳
glad-ly share our songs. Hosts of an-gels bright and
㉕
glo-rious, While we hymn our com - mon king, Will be

XUM


60
proud to join the chor-us, And the Lord him-self shall sing.

"Waterford" is an extremely unified and tightly controlled piece--tonally, melodically, harmonically, rhythmically, and structurally. There are no "crudities" or "flights of fancy" like extended or compressed phrases, sudden flurries of rapid notes, root position diminished chords, disjunct dissonances, or large areas of static harmony; the trochaic textual meter is properly matched to the musical rhythm and meter. This control is certainly atypical of the New England tunes and may perhaps reflect influence by the reform-minded community. As such, "Waterford" is symptomatic of the demise of the vibrant, lively, and free American eighteenth-century psalm tunes and the ascendancy of the affected, hollow, and rigid European influenced nineteenth-century hymn tunes.

CHAPTER IV

DISCORD AND HARMONY

Classification of Discordant Intervals

Two of the most important and characteristic aspects of eighteenth-century European music were its treatment of dissonance, both harmonic and contrapuntal, and its system of functional, chord-based tonality. From Bach to Beethoven composers had used a common repertory of non-harmonic elements which lent shape and movement to contrapuntal lines and defined and enriched the harmonic progression. From Rameau to Piston theorists have explained these non-harmonic elements by their relationship to the contextual harmony in a tonal system governed primarily by harmonic factors.[1] It is precisely these two areas of common practice music theory--dissonance and tonality--in which one finds those elements which most clearly distinguish the musical style of the Americans from that of their European contemporaries. The harmonic vocabulary is unorthodox, and the dissonance is irregular; that is to say, neither follows the rules of European common practice. The unorthodox tonal system has already been discussed;[2] the irregular handling of dissonance and the unorthodox harmonic vocabulary will be the subject of this chapter.

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[1] See Walter Piston, Harmony, 3rd ed. (New York: Norton, 1962), p. 80.

In the theoretical introductions to the 200-odd American tunebooks published in the eighteenth century, it is significant that very few of them provide detailed information about the nature of consonance and dissonance, or concord and discord. One must not fault the tunebook compilers for this paucity of information about so seemingly important a musical element; for as Britton states, the eighteenth-century tunebooks were essentially pedagogical material which concentrated on musical literacy, that is, learning to "recognize and reproduce vocally the degrees of the diatonic scale."[3] Knowledge of the nature and handling of discords was irrelevant for the student learning to read music. Moreover, this was part of the mysterious, spiritual world of the composer which could not be entered by a mere system of composition or a body of rules. There is general agreement among

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[2] See Chapter II.

[3] Allen P. Britton, "Theoretical Introductions in American Tunebooks to 1800" (unpublished Ph.D. dissertation, University of Michigan, 1949), p. 366.

New England composer/compilers about the identity of concordant and discordant intervals, but no explanation of what makes them so. The use of concord and discord seems to lie within the realm of "good judgement and sprightly imagination."[4]

The first American tunebook to contain some information about consonance and dissonance is the Grounds and Rules of Musick Explained, by the early eighteenth-century clergyman, Thomas Walter. He refrains from giving any "physical and mathematical Solution of the Grounds, Cause and Effects of Harmony." He only says:

> That among the seven Notes,. . . a Third, lesser and greater, a Sixth, lesser and greater, a Fifth, lesser and greater are Concords. That is, if I sound a Third, or Fifth, or Sixth above another Man, my Voice sounds harmoniously with his. A Second and Seventh are discords; a Fourth is by some accounted a Chord, by others a Discord; but I am inclined to think the former.[5]

The lesser and greater thirds and sixths are, understandably, minor and major intervals; but what are the lesser and greater fifths? Is the lesser fifth the same as the tritone? And if so, why would Walter classify it as a concord? Perhaps by lesser and greater he meant the perfect fifth and the augmented fifth, enharmonic with the lesser sixth.[6] Walter may also have been referring to the flat and sharp keys (lesser and greater, or minor and major). A common practice among later eighteenth-century writers who did include material on concord and discord was to simply name the concords and discords by their Arabic numerals without calling them major, minor, diminished, or augmented. It was generally assumed that there were lesser and greater thirds, sixths, and sevenths depending on whether the interval was within the flat key (minor) or the sharp key (major). What we call the minor mode today was known as the "flat key" because the third, sixth, and seventh scale degrees were flatted from their ordinary position in the major mode. The intervals of the third, sixth, and seventh built on the first scale degree of the flat key contained a "lesser" number of semitones than corresponding intervals in the sharp key. In Walter's description, then, and according to the above practice, the fifth of the flat key would be the same as the fifth of the sharp key, namely, seven semitones or the perfect fifth. Oliver Brownson, under the heading "General Remarks," provides only a rough classification of intervals.

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[4] Andrew Law, Select Harmony ([Cheshire: William Law], 1779). (Quoted in Britton, "Theoretical Introductions," p. 347).

[5] Thomas Walter, The Grounds and Rules of Musick Explained (Boston: J. Franklin for S. Gerrish), 1721. (Quoted in Britton, "Theoretical Introductions," p. 339).

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[6] See Footnote 9, p.159, re. Read's greater fourth.

> The unison, third, fifth, sixth, and eighth, are called Concords; the second, fourth, and seventh are called Discords.[7]

William Billings in New-England Psalm-Singer distinguishes between two types of concords, but mentions no discords.

> There are but four Concords, in Music viz the Unison, Third, Fifth, and Sixth, their Eighths or octaves are also meant. The Unison is call'd a perfect Chord, the Fifth is also call'd Imperfect, their Sounds being not so full and Sweet as the Perfect.[8]

Daniel Read pays scant attention to the matter in his American Singing Book; dealing with the division of the octave into twelve semi-tones rather than specifically with concord and discord. In speaking of the fifth he says:

> The fifth also always contains just seven Semitones, for if it contained one less it would be the same with the greater fourth. [Hence, by implication, a discord.][9]

Billings, in another tunebook introduction, reveals in a quaintly unscientific way how the fourth must be considered a discord.

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[7] Oliver Brownson, Select Harmony (New Haven: Thomas and Samuel Green, [1783]), p. 3.

[8] William Billings, The New-England Psalm-Singer (Boston: Edes and Gill, 1770), p. 17. (Quoted in Britton, "Theoretical Introductions," p. 340).

[9] Daniel Read, The American Singing Book (New Haven: The Author, 1785), p. 20.

> I think Mr. Walker is the only author I ever read, who is so fond of a fourth, as to call it a concord, for a fourth, simply considered, without dispute is a discord (at least to my ear) though not so harsh and disagreeable as a second or a seventh, for the harsh sound of a fourth may be so mollified and sweetened by a fifth [placed below it] and an eighth, as to induce those, who are led more by the ear than by the understanding, to think that the three sounds were all perfect concords to each other; . . . .[10]

Outside of "Mr. Walker"[11] there was no one among the tunesmiths who disputed the discordant quality of the fourth.

The tritone or Read's greater fourth caused very few problems. In the harmonic system of contemporaneous Western European music, the tritone as both a melodic and harmonic interval was extremely unstable. It demanded the utmost care in both preparation and resolution. As a member of a chord, the tritone was the active agent, perhaps the most actively functional element in a system of functional tonality. In the writings of the New England composers, there is no mention of the greater fourth or the lesser fifth as a peculiar interval to be treated, like the tritone, with special care. By assumption and implication, the modern reader can discover that the greater fourth was handled as any other discord and was allowed to color the music without the control European composers exerted over it; it was usually placed on weak beats, though it was not uncommonly found in strong rhythmic positions. By calling it a greater fourth, as Daniel Read did, (see page 159) composers denied it any special function.

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[10] William Billings, The Continental Harmony (Boston: Thomas and Andrews, 1794), p. 30.

[11] Thomas Walker, a British psalmodist, who lived from 1764-1827. James D. Brown and Stephen S. Stratton, British Musical Biography (Birmingham: S.S. Stratton, 1897), p. 429.

New England composers made little distinction between major and minor seconds. Since the major second was the interval found diatonically between the keynote and the second degree of both flat and sharp keys, it was the interval most composers meant when they said "second." The New Englanders could explain and justify every interval except the tritone and minor second. The minor second cannot be formed from the keynote, except by inversion of the greater seventh. The tritone cannot be formed from the keynote, but from the fourth degree with the greater seventh.

In the New England diatonic system, the following concordant and discordant intervals are named with New England terminology and theoretical justification and common practice equivalents:

TABLE 9

CLASSIFICATION OF INTERVALS

New England	Formation	Key Derivation	Equivalent
Second	Keynote plus seventh degree inverted	Sharp	Minor Second
Second	K plus second degree	Sharp & Flat	Major Second
Lesser Third	K plus third degree	Flat	Minor Third
Greater Third	K plus third degree	Sharp	Major Third
Fourth	K plus fourth degree	Sharp & Flat	Perfect Fourth
Greater Fourth or Lesser Fifth	Fourth degree plus seventh	Sharp	Tritone
Fifth	K plus fifth degree	Sharp & Flat	Perfect Fifth
Lesser Sixth	K plus sixth degree	Flat	Minor Sixth
Greater Sixth	K plus sixth degree	Sharp	Major Sixth
Lesser Seventh	K plus seventh degree	Flat	Minor Seventh
Greater Seventh	K plus seventh degree	Sharp	Major Seventh

Discords and the New England Diatonic System

In addition to simple lists of concords and discords or brief descriptions and explanations of such, some tunebook introductions included instructions, however meager, on the proper handling and use of these. The anonymous author of the Massachusetts Harmony offers some light on the role of discord while he also cautions against the use of ad libitum ornamentation.

> [Discords] are allowed when properly covered, and all parts move together; and I only wish there may not more be made in performing the pieces, than there really are [notated] in them.[12]

Billings maintained that the proper use of discord was to enhance the beauty of the concord. William Billings held a rather libertarian attitude toward composing in general and the use of the discords in particular. For him, musical composition was a

> . . . sort of something; which is much better felt than described, [and] although I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself; but when

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[12] Massachusetts Harmony, (Boston: John Norman, [1784]), recto third preliminary leaf. (Quoted in Britton, "Theoretical Introductions," p. 346).

XUM

> fancy gets upon the wing, she seems to despise all form.[13]

Andrew Law is hardly more helpful.

> Some discords are allowed in composition, when the notes are short, and followed by perfect chords. [that is, concords] Fifths and eighths are not allowed to move together ascending or descending. Except just these, the best rules of composition are, practice and observation, joined with a good judgement and sprightly imagination.[14]

In another instance, Law criticized native American compositions as being too full of "smooth and perfect chords" which were turned into discords by the "harsh" tone quality of American church choirs and singing schools.[15]

The writings of the New England tunesmiths reveal some attitudes toward the process of composition but hardly offer the reader any guidelines about how discords may be put to use. Though they had no systematic theory of concord and discord, the New England composers generally agreed that discord had to be used with discretion and had to be completely subservient to the concord. Indeed, Billings felt so strongly about the overriding importance of the concord that he wrote an entire essay facetiously addressed to the Goddess of Jargon[16] in which he depicted the resultant chaos should too much discord be allowed into a composition. His equally facetious composition "Jargon" is an example of the very chaos he wished to avoid.[17]

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[13] Billings, Continental Harmony, p. XXXI.

[14] Law, Select Harmony, p. 5. (Quoted in Britton, "Theoretical Introductions," p. 347).

[15] Law, Select Harmony, p. 5. (Quoted in Britton, "Theoretical Introductions," p. 347).

It will have become quite evident by now that even in the few theoretical introductions which deal with concord and discord, there is virtually no mention of either harmony, chords in the triadic sense, or harmonic progression. The concept of concord-discord is one of intervallic, not chordal, relationships. That Billings was thinking of intervals and not chords is quite apparent in the following quotation:

> . . . therefore the grand difficulty in composition, is to preserve the air through each voice part separately, and yet 'cause them to harmonise with each other at the same time.[18]

In the 1760 edition of Thomas Walter's Grounds and Rules, issued by Thomas Johnston, the term "harmony" evidently meant a combination of concords.

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[16] Britton, "Theoretical Introductions," pp. 343-345.

[17] See W. Thomas Marrocco and Harold Gleason, Music in America (New York: Norton, 1964), p. 113.

[18] Billings, Continental Harmony, p. XXXI.

> . . . thus oftentimes, there will be an imperfect Concord, then a Discord, which is still more grating; this serves to keep the Auditor in a longing Suspence, till all the Parts fall into a perfect Set of Chords, which finishes and compleats the Harmony, and strangely charms the Hearer.[19]

It is important to understand the distinction between intervallic and chordal relationships. Traditional European music is basically harmonically oriented, and its tonal structure is largely built around the harmonic progression from one tonal area to another. Melodic elements either derive from or conform to the harmonic progression of each phrase. The very fact of this harmonic domination is illustrated by the classification of discordant pitches under the rubric "non-harmonic tones." The music of the New England composers was not basically harmonically oriented. True, its composers used the materials, that is, scales, chords, intervals, of European composers, but they did not appropriate their system. The New England system was not a major-minor system of functional tonality; it was a melodic-intervallic-diatonic system dominated by the tenor, or air, in which elements of discord are controlled by the tenor and depend upon the tenor melody. Discords are not "non-harmonic tones," for this would imply a harmonic-chordal system dominated by chords and chord roots. They are contrapuntal dissonances within a melodic-intervallic system.

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[19] Walter, Grounds and Rules, p. 26.

It is true that by far the most discords within the New England repertory occur on rhythmically insignificant beats or fractions thereof, as is the case with European music of the seventeenth and eighteenth centuries. And if one had to judge New England music on the basis of these rhythmically insignificant discords, he would not find much to distinguish it from contemporaneous European music. However, it is in the rhythmically prominent discords--those occurring for not less than half a unit beat in duration--that one finds a musical element by which New England music can be most readily identified and which is one of the factors unique to this repertory.

Because the New England system is basically contrapuntal rather than harmonic, the discords must be understood melodically rather than chordally. Individual discords in the New England system are first of all parts of larger melodic patterns and phrases rather than harmonic embellishments.

The counterpoint is not carefully calculated for its harmonic implications as that of, say, Bach or his contemporaries or even that of Palestrina or Byrd. The individual melodic lines exist somewhat more independently of each other than in either sixteenth- or eighteenth-century counterpoint. One might say that the three or four melodic lines are, as it were, fortuitously combined. The dissonances, therefore, are handled with a great deal of freedom and a seeming lack of concern for harmonic implications. It is especially in the rhythmically prominent discords where one readily notices ascending "dominant" sevenths, unprepared discords, discords resolved by leap in the same direction as their preparation, unresolved suspensions, or whole chains of discords inscrutable by conventional means of analysis. In short, one can find in the works of the New Englanders examples of all the broken "rules" of the European common practice of handling consonance and dissonance

Discord Location, Duration, and Frequency

The discords acknowledged and used by the New England tunesmiths are classified here as the major and minor seconds, the major and minor sevenths, the perfect fourth, and the tritone.[20] The most common discords in the New England repertory are the perfect fourth and the major second. In order of frequency, the discords rate as follows: perfect fourth, major second, minor seventh, tritone, major seventh, minor second.

---

[20] The discord is an interval; the pitch which forms a discordant interval is the element of discord, although it is not always easy to decide which pitch creates the dissonance. The discords here tabulated occur anywhere within the four-part texture; not just between the bass and one other voice.

The following table is a tabulation of some 600 discords from twenty tunes of the 174 used throughout this dissertation. The twenty tunes represent a cross-section of New England composers as well as a variety of styles. By this small sample it is possible to project with some degree of accuracy the frequency of each discord throughout the entire repertory. The table also indicates the duration and location of six discords commonly used by the New Englanders. Discords are either accented or unaccented, depending on their position in the measure. "Accented" in the present context means falling on the first half, first third, or first quarter of any unit beat, or occurring for a full unit beat or more. "Unaccented" means falling on any other than the first part of the unit beat.[21] The information at the top left of the table identifies those full-beat discords which are equal in duration to quarter-notes in $\frac{2}{4}$ or $\frac{3}{4}$ time or half-notes in $\not{2}$ or $\frac{3}{2}$ time. The information to

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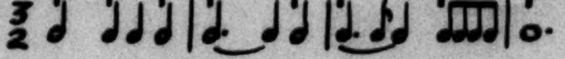
[21] Example: all notes marked with ' are accented; the others are unaccented:



the right identifies those half-beat discords which are equal in duration to eighth-notes in $\frac{2}{4}$ or $\frac{3}{4}$ time or quarter-notes in or $\frac{3}{2}$ time.[22] Encircled numbers refer to tunes in triple time; uncircled numbers refer to tunes in duple time. Numbers within the body of the chart are actual numbers of discords; totals given in the margins are expressed raw numbers. There are 81 discords in triple time and 490 discords in duple time.

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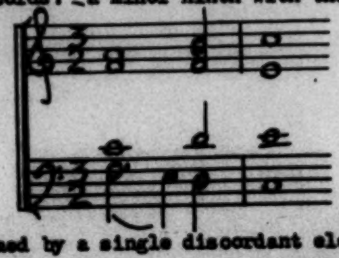
[22] The charting of the relative frequency and the location of each discord must be recognized as somewhat risky and the results questionable, because frequently a discordant element will form more than one discord simultaneously. In other words, there is no 1:1 ratio between the discordant element and the discord itself. In the example, the bass "e" is an unaccented conjunct tone which forms two discords: a minor ninth with the alto and a fourth with the treble.



From "Andover" by King.

In the chart every discord formed by a single discordant element has been tabulated.

TABLE 10

FREQUENCY AND LOCATION OF DISCORDS IN TWENTY RANDOMLY SELECTED TUNES

	full unit beat			one-half unit beat						one-third unit beat									one-fourth unit beat												Totals:
2/4	♩	♩		♪	♪	♪	♪																								
𝄵,ↄ	𝅗𝅥	𝅗𝅥		♩	♩	♩	♩			♩	3 ♩	♩	♩	3 ♩	♩				♪	♪	♪	♪	♪	♪	♪	♪					
3/4	♩	♩	♩	♪	♪	♪	♪	♪	♪																						
3/2	𝅗𝅥	𝅗𝅥	𝅗𝅥	♩	♩	♩	♩	♩	♩	♩	3 ♩	♩	♩	3 ♩	♩	♩	3 ♩	♩	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	
6/4										♩	♩	♩	♩	♩	♩																
(minor) 2nd				1		3	4 ①		①										1	2		10 ①		8		3 ①			①		32 ⑤
greater 7th	1			1	1	2	4 ④		①					1			①			3	1	9 ⑤		3	2	6					34 ⑪
(major) 2nd		2		1	2 ①	3	10 ①		②					1			②		1	19 ①	5	34 ⑬	2	11	10	11 ①			①		112 ㉒
lesser 7th	1	4 ①	①	1	7 ①	8	13 ①		①					1	1				1	10 ①	6	26 ⑦	6 ①	12	7 ①	20					124 ⑮
fourth	3	2		7	7	9	6 ④		①					1	1		②	①	1	9	7	28 ⑬	2	12	12	19 ③					126 ㉔
lesser 5th	1	3	①		4	4	16		②					1						3		20 ①		3		7					62 ④
totals:		17 ③				114 ㉑								7 ⑥										352 ㉛							490 (81)

The table confirms the obvious fact that in New England tunes, (the same is true of contemporaneous common practice European music) most dissonances are very short. Specifically, most New England discords are no longer in duration than one-fourth a unit beat, which essentially means that they are heard primarily as melodic and/or rhythmic ornaments rather than as discords. What is perhaps not so obvious but extremely important when comparing eighteenth-century New England music to eighteenth-century European music is the number of full- and half-unit beat discords in both duple and triple time: of the 81 discords in triple time, 24, or nearly one-third are a full or half unit beat in duration; of the 490 duple time discords, 131, or twenty-six percent are a full or half unit beat in duration. Their length allows the listener to judge these as discords in the true sense.

A fair percentage of half-beat discords occurs on both first and second halves of the second unit beat in duple time. In duple time tunes, most discords which occur at the beginning of the first beat last for either a full or a half beat. Significantly, in the triple time tunes in the sample, there are no discords--neither full-, half-, or quarter-beat--occurring at the very beginning of the measure. There are no three-quarter-beat discords; that is, no dotted-quarter discords in either duple or triple meter.

The Elements of Discord: Classification, Location, and Frequency

From the foregoing table one realizes that among the New England composers there is a sort of "common practice" in the matter of discord duration, location, and frequency. One may now rightly ask: Do the tunesmiths show a similar agreement in the handling of these discords? The element of discord, or that pitch which directly forms the discord and by which the composer approaches and handles the discord, is classified here as accented or unaccented, depending on its position in the measure, and conjunct, disjunct, repeated, or sustained, depending on its melodic motion. The term "accented" here (as on page 169) means falling on the first part of any full unit beat. "Unaccented" means falling on any other than the first part of the unit beat. An element of discord is "conjunct" if it is approached by stepwise motion; it is "disjunct" if it is approached by skip; it is "repeated" if it is a reiteration of the immediately preceding note. In some cases a sustained tone will form a dissonance. The usual resolution of a discord is by conjunct motion, either ascending or descending, in the voice which contains the element of discord. Although the tunesmiths were aware that discords "are allowed in composition when the notes are short and followed by perfect chords,"[23] they were evidently less concerned with the resolution of the discord than with its preparation. In the following table the elements of discord are identified only by the approach. There is no attempt to correlate the approach with the resolution, if indeed there is any such correlation.

The elements of discord, then, as they appear in the New England repertory, are listed here with roughly equivalent common practice terminology.

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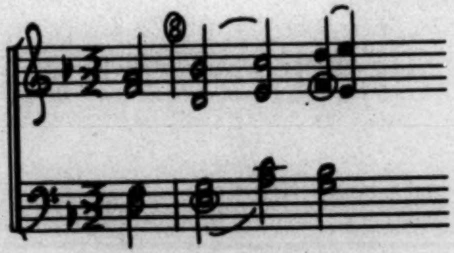
[23] Law, Select Harmony, p. 5. (Quoted in Britton, "Theoretical Introductions," p. 347).

TABLE 11

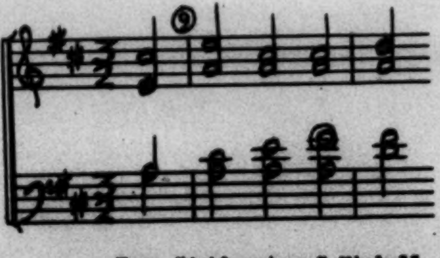
CLASSIFICATION OF ELEMENTS OF DISCORD

New England Elements of Discord	Common Practice Non-Harmonic Tones
Accented conjunct tone	Accented passing tone, Appoggiatura



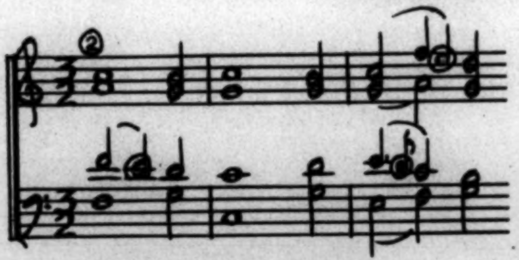
From "Andover," Strong

Accented disjunct tone	Appoggiatura



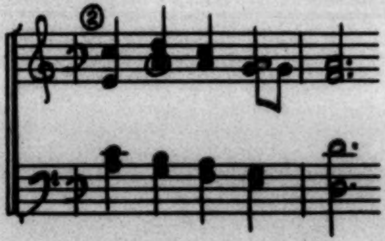
From "Ashburnham," Kimball

New England Elements of Discord	Common Practice Non-Harmonic Tones
Unaccented conjunct tone[24]	Passing tone, Auxiliary, Neighbor tone, Escape tone, Anticipation



From "Aurora," Billings

Unaccented disjunct tone	Cambiata, Free tone



From "Advent," Belcher

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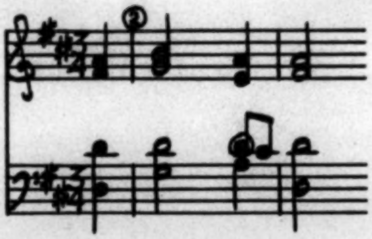
[24] Unaccented conjunct quarter-beat eighth-notes in $\frac{3}{2}$ or moods, and sixteenth-notes in $\frac{2}{4}$ or $\frac{3}{4}$ moods, especially those notes in the dotted rhythms ♩. ♪ 𝅗𝅥 and ♩♬♩ , may have been the notated versions of the "grace of transition," an unnotated ornament used by singers ad libitum to fill in melodic leaps, usually thirds.

New England
Elements of Discord

Common Practice
Non-Harmonic Tones

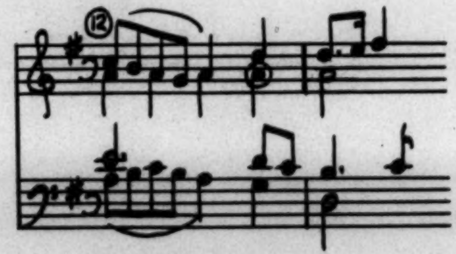
Accented repeated tone

Appoggiatura



From "Doomsday," Wood

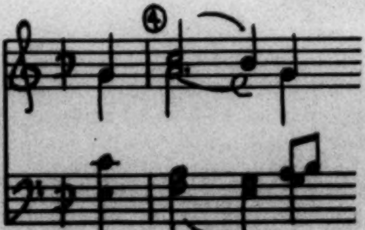
Unaccented repeated tone



From "Georgia," Lee

Sustained tone

Suspension, pedal



From "Advent," Belcher

How does one judge which pitch is the discordant element? Two simple rules usually govern the subject. 1) The element of discord is that tone in an ascending or descending voice part. A discord may be formed by a sustained or repeated tone; however, discords are caused mainly by melodic and rhythmic motion. 2) If all the voice parts move simultaneously and a discord is formed, the discordant element is the tone least agreeable to the other chord members or to the contextual harmony. A third rule may sometimes be needed to penetrate an inscrutable chain of discords or explain a puzzling dissonance. Adapted from Paul Hindemith's theory of interval progression, the rule states that the chord tone which forms the root of the strongest and lowest interval is the root of the chord and hence, not the discordant element.[25]

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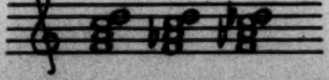
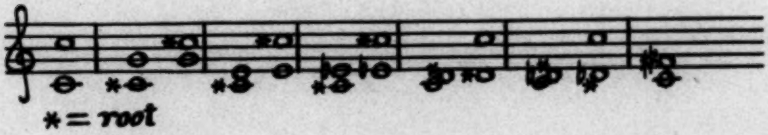
[25] For example, if a minor second is formed by simultaneous motion in all parts and neither member of the discord is agreeable to the contextual harmony, it is the *lower* member which is the element of discord, since the *upper* member is the root. This third rule becomes especially important in determining the element of discord in what in common practice terminology is called the first inversion minor, half-diminished, or major seventh chord.



Although in the third-dominated common practice system, the D (D-flat) is the root of the chord and the C, the seventh, is the non-harmonic tone, the D (D-flat) in the New England system is the actual element of discord because it conflicts with the C, the upper member of the strongest interval in the chord, the F-C perfect fifth.

The order of intervals from strongest or most stable harmonic interval to weakest or least stable is known as Series II.[26] The octave has no significance for chord analysis, since it merely increases the weight of one tone of an interval. The tritone is both indefinite and full of motion; it has no root.

Example 1, Series II



Since Paul Hindemith's theory of root determination is interval-oriented, it works well, with but few adaptations, in the New England melodic-intervallic system of tonality.

The following table illustrates the type and frequency of discord elements found in the New England repertory. The elements of discord are drawn from the same twenty tunes on which the projection of discord frequency and location was based. (See Table 10 page 171) The format of the discord element table is similar to that of the discord table. The elements of discord, or the discord tones, are listed on the left. Across the top are the measure locations and durations of each. Encircled numbers refer to discord elements in triple time tunes; uncircled numbers refer to discord elements in duple time tunes. Totals are given in raw numbers in the margins. Forty-nine elements of discord are found in triple time; 328 in duple.[27]

---

[26] Paul Hindemith, Craft of Musical Composition, book I, fourth edition, (New York: Associated Music Publishers, 1945), p. 81.

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[27] The figures refer to elements of discord, not actual discordant intervals. It was noted previously (above, p. 170, n. 22) that there is no one to one ratio between discordant intervals and elements of discord, since a single element of discord may generate several discordant intervals.

XUM

TABLE 12

TYPE AND FREQUENCY OF DISCORD ELEMENTS

	full unit beat			one-half unit beat						one-third unit beat									one-fourth unit beat												totals:
2/4	♩	♩		♫		♫																									
𝄵, 𝄴	𝅗𝅥	𝅗𝅥		♩	♩	♩	♩			♩	³♩	♩	♩	³♩	♩				♬♬				♬♬								
3/4	♩	♩	♩	♫		♫		♫																							
3/2	𝅗𝅥	𝅗𝅥	𝅗𝅥	♩	♩	♩	♩	♩	♩	♩	³♩	♩	♩	³♩	♩	♩	³♩	♩	♬♬				♬♬				♬♬				
6/4										♩	♩	♩	♩	♩	♩																
accented conjunct tone	2	6 ①	①	5	1	13 ①													1				3								31 ③
accented disjunct tone	3	1				3																		2							9
unaccented conjunct tone		1			11 ②		21 ⑤		③					3			④	①		27 ①	7	71 ㉒		45 ②	15 ①	48 ①			①		249 ㊸
unaccented disjunct tone					2		8		③						1						3	1			2	1					18 ③
accented repeated tone				3		2																	2								7
unaccented repeated tone							3														2		1		2						8
sustained tone						3	1														1	1									6
totals:	13 ②			76 ⑭						4 ⑤									235 ㉘												328 ㊾

The table demonstrates clearly that, according to the sample, the unaccented conjunct tone is by far the most widely used element of discord in the New England repertory. Some composers like Billings and French use the unaccented conjunct tone far more than do others like Swan, Benham, or Brownson. Even though a composition may be singled out for its frequency of disjunct, repeated, and accented elements of discords, the unaccented conjunct tone will still be found to dominate. Yet it is the placement of the relatively few disjunct, repeated, and accented elements of discord which help to distinguish the New England repertory from music of the European common practice.

Analysis of Discords and Discord Elements

Timothy Swan's "Halifax" is an especially good example for analysis because it contains such a variety of discord elements.

> Measure 2 - the alto D is an accented disjunct tone. According to the Hindemith rule, the tenor C-sharp is a member of the lowest and stablest interval: the fifth, F-sharp-C-sharp; the alto D intrudes upon that stable interval to form the discord of a minor second. The tenor eighth-note, C-sharp, is an unaccented conjunct element forming the discord of a lesser seventh with the treble.

Measure 3 - the tenor D is an unaccented repeated element of discord forming a discordant fourth against the bass A.

Measure 4 - both the tenor and bass eighth-notes are unaccented conjunct elements, (notated "graces of transition") each passing between two notes a third apart. The tenor E forms a discordant major second with the alto F-sharp and a fourth with the treble A; the bass C-sharp forms a fourth with the alto F-sharp.

Measure 8 - the tenor F-sharp is an accented disjunct element, moving against the alto E, and forming with the alto a lesser seventh. The tenor G, an accented conjunct element, moves against the prevailing A-E harmony forming a second with the treble and a lesser seventh with the bass.

Measure 11 - the alto G is an unaccented conjunct tone forming a fourth, a lesser seventh, and a second with the bass, tenor, and treble, respectively.

Measure 12 - the bass F-sharp is an unaccented disjunct element which forms, by moving against the treble E, the discord of a lesser seventh.

Measure 13 - the bass provides two successive unaccented conjunct elements, the E, forming a second with the treble and alto F-sharps, and the F-sharp, forming a fourth with the tenor B.

Measure 17 - the alto F-sharp is an accented repeated tone forming a greater seventh with the bass G.

Measure 18 - the bass F-sharp, as in measure 12, is an unaccented disjunct element forming a lesser seventh with the treble E.

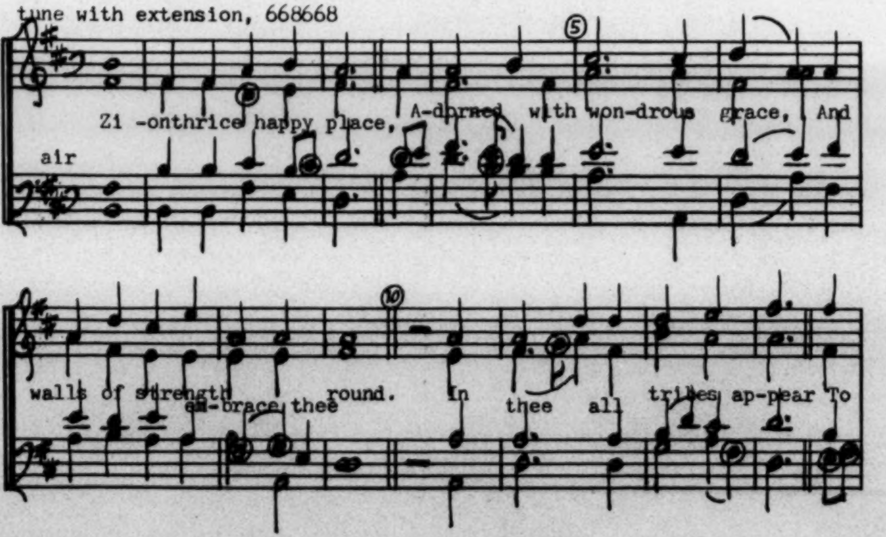
Measure 19 - the tenor E is an unaccented conjunct tone as is the treble D. The one forms a second with the bass, a fourth with the alto, and a lesser seventh with the bass; the other forms a fourth with the alto, tenor, and bass A's.

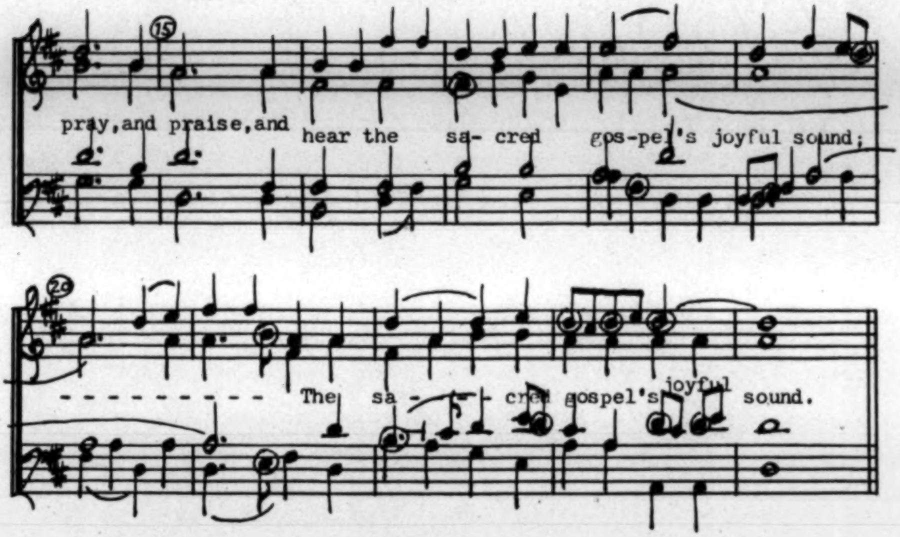
Measure 21 - the alto B and the bass E are both unaccented conjunct tones. The alto forms a second by moving against the tenor A, the bass forms a fourth with the tenor A and a second with the treble F-sharp.

Measure 22 - the tenor B is sustained until the third quarter of the first unit beat to form a lesser seventh with the alto and treble A and a second with the bass A. The tenor eighth-note D is an unaccented conjunct tone creating a second with the treble E and a lesser seventh with the bass E.

Measure 23 - the tenor imitates the treble at the distance of a full unit beat. Both voices contain discordant D's. The first treble D is an accented conjunct tone creating a fourth with the alto and bass A's and a minor second with the tenor C-sharp; the second treble D is an unaccented conjunct tone moving against the alto, tenor, and bass A's and forming a fourth. The first tenor D is an accented disjunct tone forming a fourth with the bass; the second tenor D is an unaccented conjunct tone again forming a fourth with the bass. The half-note treble D is an accented conjunct tone discordant against the tenor C-sharp, and the alto and bass A's. It is sustained through the unit beat to form a lesser seventh with the tenor E.

Example 2, "Halifax," Swan (Swan, New England Harmony, 1801).


tune with extension, 668668
⑤
Zi -onthrice happy place, A-dorned with won-drous grace, And
air
⑩
walls of strength em-brace thee round. In thee all tribes ap-pear To


15
pray, and praise, and hear the sa- cred gos-pel's joyful sound;
20
The sa - - - cred gospel's joyful sound.

A summary of discords in "Halifax" and Swan's handling of them reveals that of the thirty-seven discords present, over one-third, or thirteen, are fourths, and nearly one-third, or eleven, are major seconds. There are ten minor sevenths, two minor seconds, one major seventh, and no tritones.

Twenty-six elements of discord are used to create the thirty-seven discordant intervals. All seven types of discordant elements are used, the most frequently employed being the unaccented conjunct tone appearing thirteen times. The accented conjunct tone appears four times, the accented disjunct tone, three times; the unaccented disjunct and sustained tones each appear twice, and the accented repeated and unaccented repeated each once.

There are nine accented conjunct and accented and unaccented

XUM

disjunct tones scattered throughout the piece. In nearly every New England psalm or hymn tune, it is the frequency and handling of these less frequently employed discord elements which lends to that piece much of its piquant flavor.

In his book Music and Musicians in Early America, Irving Lowens says of the composer Daniel Read:

> Read's tunes and collections of tunes made him one of the most prominent musical figures of the post-Colonial era. . . . Aside from the inherent worth of his own compositions, Read should be remembered for several reasons: his key role in the development of the unique melodic-harmonic idiom characteristic of American composed music in the decades after the Revolution, and the importance of his music and compilations (even greater than those of his famed contemporary William Billings) in establishing the high popularity of the American fuging-tune. Between the years of 1785 and 1810 Read was one of the most active composer-compilers in the country, and his tune-books achieved a wide sale.[28]

A measure by measure analysis of the discords and discordant elements in his tune, "Sudbury," will reveal something of this prominent musician's technique of handling discords.

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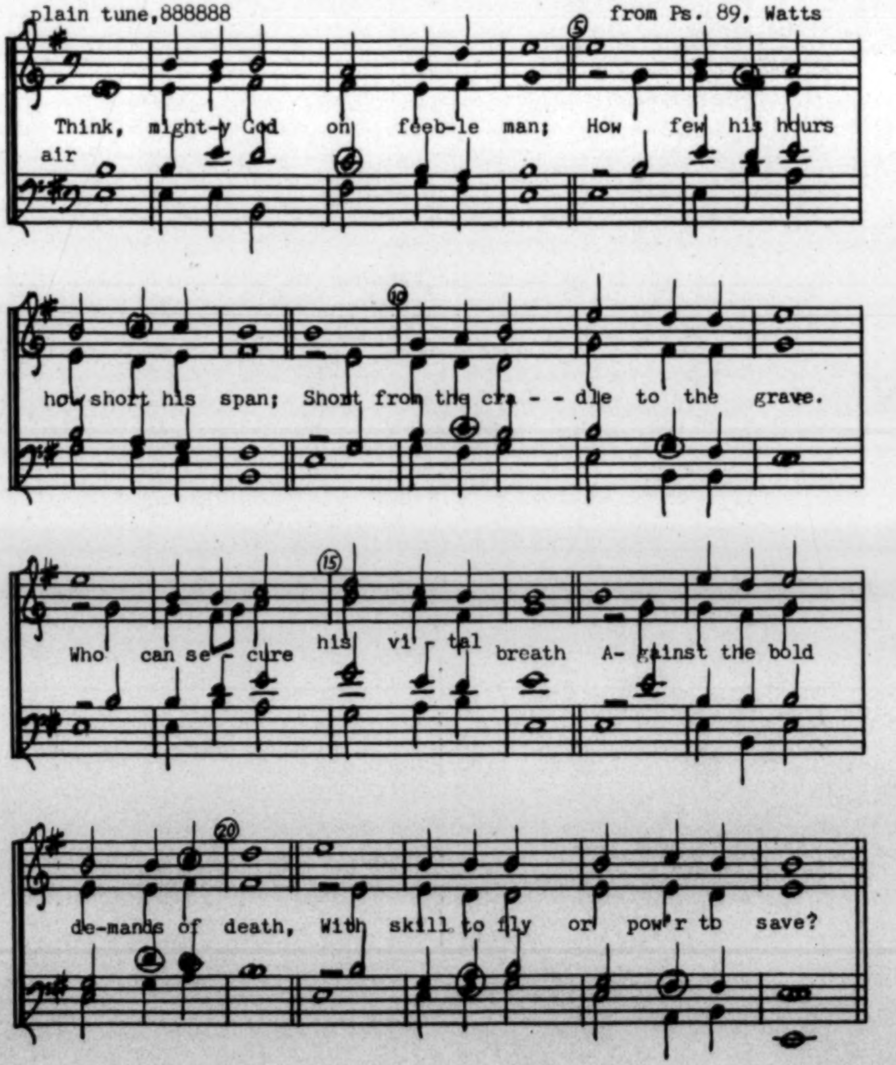
[28] Irving Lowens, Music and Musicians in Early America (New York: W.W. Norton, 1964), p. 159f.

XUM

Example 3, "Sudbury," Read (Read, American Singing Book, 1785).


plain tune, 888888
from Ps. 89, Watts
5
air
Think, might-y God on feeb-le man; How few his hours
10
how short his span; Short from the cra - - dle to the grave.
15
Who can se - cure his vi - tal breath A- gainst the bold
20
de-mands of death, With skill to fly or pow'r to save?

XUM

The C in measure 3 is an accented conjunct tone forming a greater fourth with both the alto and the bass F-sharps. It is the element of discord because it is the tone least agreeable to the F-sharp harmony. It resolves down by step. Measure 6 contains an example of the discord created by simultaneous movement of each voice part. The alto F-sharp is an essential part of the perfect fifth, B to F-sharp, the most stable interval of the chord. The treble G is foreign to this stable concord; therefore, it is the discordant element, an unaccented disjunct tone, producing a minor second with the alto F-sharp as well as a fourth with the tenor D. It is resolved by step upward. (Incidentally, were the G placed in the bass, the F-sharp would be the discordant element.) The treble C in measure 7 is an accented conjunct tone forming a greater fourth with the bass and a lesser seventh with the alto. The tenor C in measure 10 is an unaccented conjunct tone forming a greater fourth with the bass and a second with the alto. The tenor G, measure 11, is an accented disjunct tone moving against the stationary alto, treble, and bass and forming a greater seventh with the alto F-sharp. In the common practice oriented system of analysis, this G would be the root of a major seventh chord, G, B, D, F-sharp; in the New England system it is the discordant element within a contextual harmony of B minor. In measure 19 the tenor accented disjunct tone

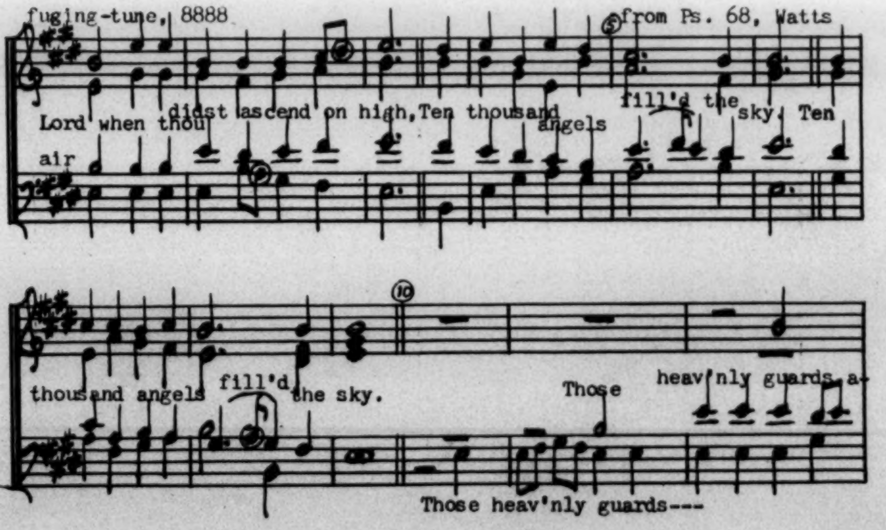
D, which is discordant by virtue of its moving against the stationary alto, forms with the alto a second. The treble and tenor C's, a pair of crossing unaccented conjunct tones, form a discordant lesser fifth and a greater fourth against the alto F-sharp. The tenor and bass in measure 22 are unaccented conjunct tones, the bass creating a fourth and the tenor a second against the stationary treble B and the tenor a fourth against the alto D. The tenor F-sharp is an accented conjunct tone intruding upon the stable A-E fifth and forming a lesser seventh with the alto and a lesser fifth with the treble.

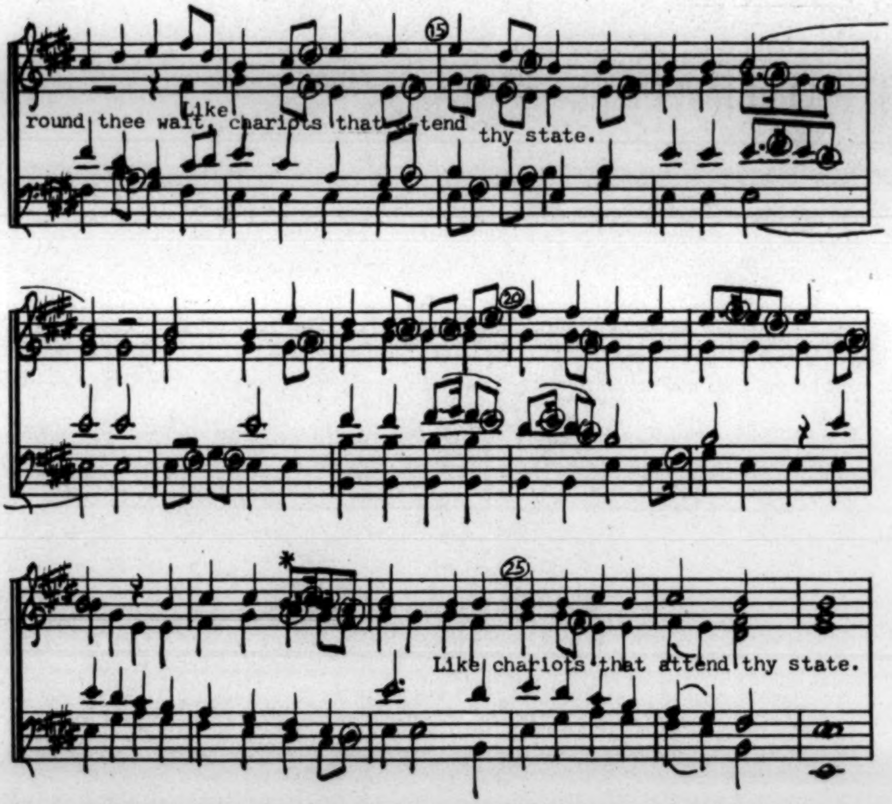
Although there are only eleven elements of discord and sixteen discordant intervals, each is prominently supported either by rhythmic or agogic accent, or by the simultaneous motion in all four voices. There are no unobtrusive quarter-beat unaccented conjunct tones; no notated "graces." The unaccented conjunct tones are five in number, unaccented disjunct, one. Accented discords total five: three conjunct and two disjunct. Each of these resolves the discord it forms by step either up or down. It is the affection for the accented elements of discord which helps to mark Read a true New Englander. The careful control he exercises over the resolution of the discord further identifies him as a man of some fair technical ability.

XUM

No study of the eighteenth-century New England theory of discord would be complete without an analysis of at least one tune by William Billings. Although of all the New England tune-smiths, Billings has written the most extensively about the New England system, his music reveals a considerable European influence and exhibits a wide range of styles. In his treatment of discord, Billings shows a strong preference for the unaccented conjunct elements of discord. An examination of the rather lengthy fuging-tune, "Washington," quoted below, will show that of all the discords present (and encircled), only one, in measure 23, is accented; and even it occurs on just the first half of the unit beat.

Example 4, "Washington," Billings (Brownson, Select Harmony, [1783]).


fuging-tune, 8888
from Ps. 68, Watts
5
Lord when thou didst ascend on high, Ten thousand angels fill'd the sky. Ten
air
thousand angels fill'd the sky.
10
Those heav'nly guards a-
Those heav'nly guards---


15
Like
round thee wait, chariots that attend thy state.
20
25
Like chariots that attend thy state.

In this tune, as in Billings's music generally, one finds rarely the clashing accented disjunct and conjunct dissonances so often found in the music of the other New Englanders.[29] Billings's discords are the short, unaccented conjunct type; hence his music from the standpoint of the elements of discord is not typical of the New England system.

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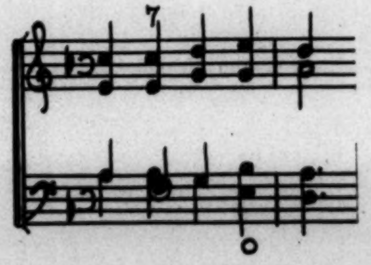
[29] A fairly common occurrence in the Yankee vocabulary of discords and discord elements is the appearance of parallel discordant intervals; in this case, the parallel sevenths (similar, really) in measure 15, between the treble and alto, beginning with the alto F-sharp on the first beat.

Discord Sets

Most of the discords and discordant elements employed by the New Englanders and seen throughout the repertory combine to form sets of discords which are identical to conventional European dissonant chords; however, the music, in keeping with the dual principles of melodic independence of each line and "following after the air," reveals some deviations from conventional contemporaneous European harmonic resources as well as several curiously twentieth-century sounding harmonic structures. In the succeeding list of examples, basic full-beat dissonant chord structures both conventional and unconventional will be illustrated; discords formed by quarter-beat or half-beat unaccented tones against a basic consonant structure will not be the main concern. Common practice terminology will be used not because of any subtle, tonally functional, implication but for its descriptive capacities only.

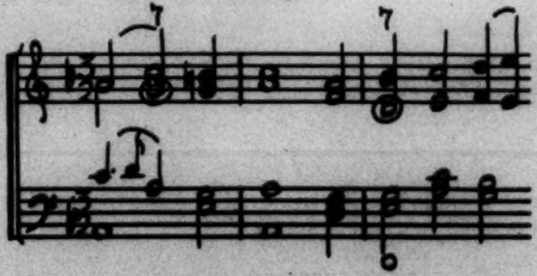
A very common dissonant harmonic structure is the diminished triad. It is used as frequently in root position as in first inversion, though rarely found in second inversion. Occasionally the half-diminished seventh chord appears; very rarely does the full-diminished. The following example shows a root position diminished triad in a typical rhythmic situation. It is preceded by a major seventh chord formed by the disjunct tenor F, which is both the root of the seventh chord from a common practice point of view and the dissonant element in the Yankee discord of the seventh.

Example 5, from "Roxbury," Strong.



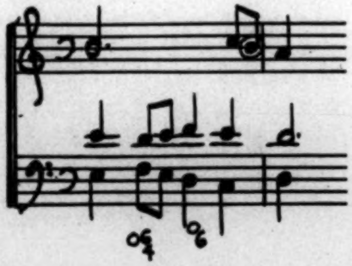
Example 6 illustrates a half-diminished seventh plus a common occurrence in seventh chords, the chord without the fifth.

Example 6, from "Andover," Strong.



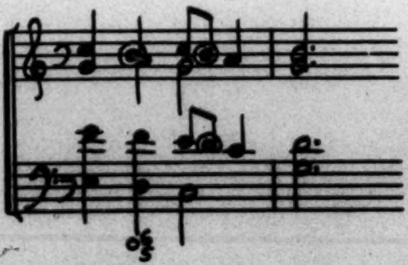
The diminished triad appears in both second and first inversions in this example.

Example 7, from "Westborough," Babcock.



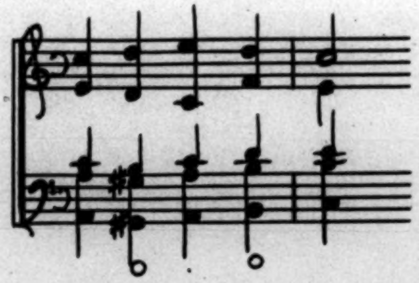
A complete diminished minor seventh chord in first inversion passes between two rhythmically and tonally strong chords; the common practice root, B, is the element of discord because it forms discords with two other chord members.

Example 8, from "Westborough," Babcock.



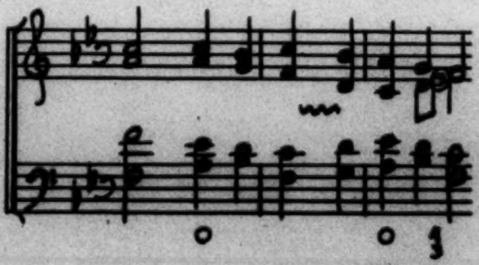
Two rhythmically weak root position diminished triads appear in the same measure in this example by Billings.

Example 9, from "Framingham," Billings.



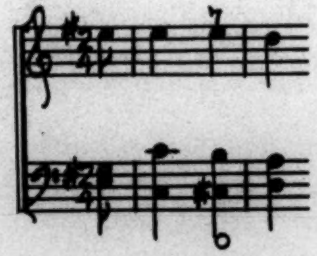
The usual position in the measure for a diminished triad is on a weak beat or second half of a beat. Not infrequently, however, the diminished triad may appear on a strong beat as in this example by Daniel Read.

Example 10, from "Westford," Read.



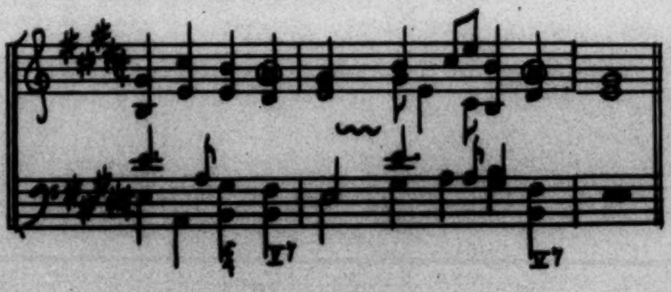
A trace of chromaticism is present in this half-diminished seventh chord, without fifth, from a tune by Holden.

Example 11, from "Salem," Holden.

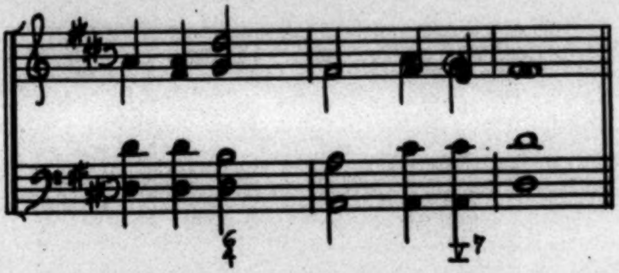


The dominant seventh occurs far less often as a chordal entity than as a passing seventh. The following dominant seventh chords occur on weak beats with the tonic $^6_4$ chord as part of cadential formulae.

Example 12, from "Enfield," Chandler.

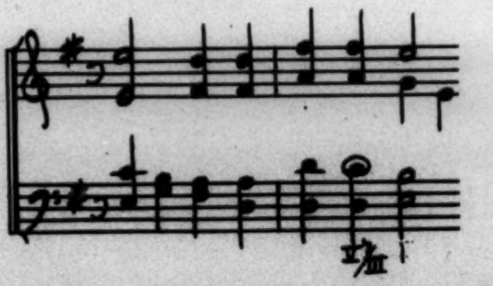


Example 13, from "Millenium," Gillet.



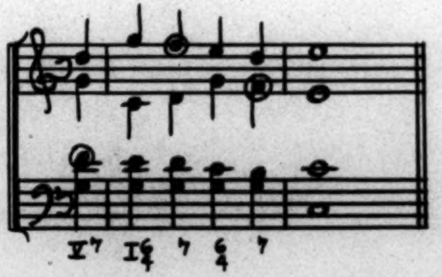
The dominant seventh in example 14 is used in a deceptive progression as V^7/III going to I.

Example 14, from "Colchester," Brownson.



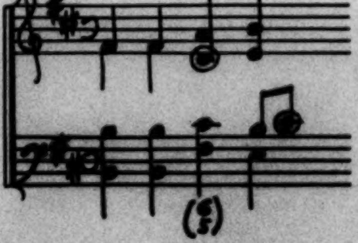
In the following extended cadence pattern, the dominant pedal is employed to support alternating dominant seventh and tonic $^6_4$ chords. The example is not typical of the Yankee repertory; it shows a decided European influence. Two of the seventh chords are lacking the third.

Example 15, from "Canton," Holden.

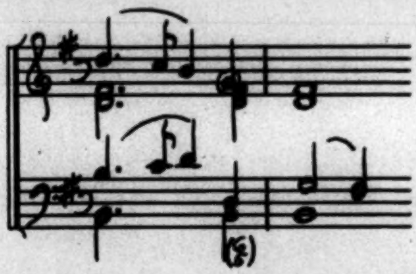


The vertical sonority, which by common practice terminology would be analyzed as a major seventh in first inversion, is the minor triad with added minor sixth if analyzed by the adapted Hindemith method. It appears infrequently.

Example 16, from "Halifax," Swan.

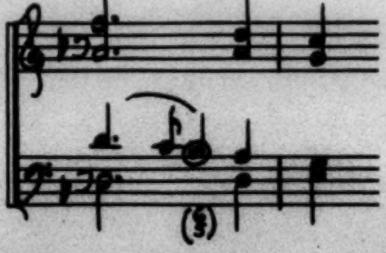


Example 17, from "Babylon," Benham.



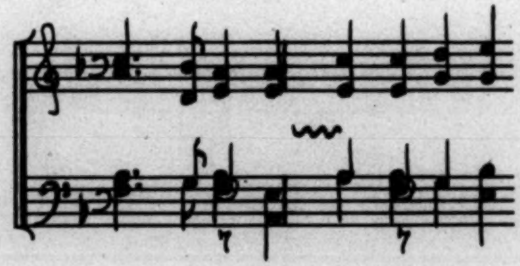
In the following example, the discordant tenor B-flat moves in a descending scale passage against the alto A to form the major seventh. The basic chord is the tonic D minor; the B-flat is an added sixth.

Example 18, from "Roxbury," Strong.



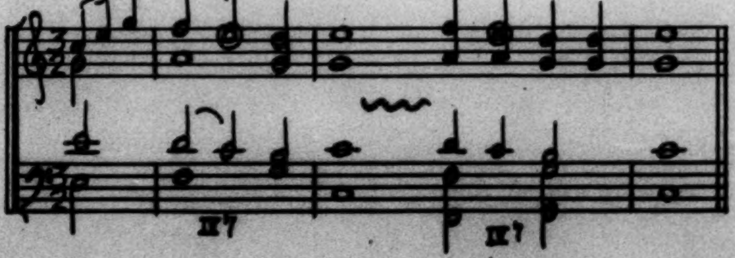
The commonly called major seventh chord appears fairly often. In the example following, the chord appears first minus the fifth, but on a strong beat. Its second appearance is on the weak side of the first unit beat with the fifth present. In both cases, the tenor F generates the discord which is resolved by step.

Example 19, from "Roxbury," Strong.



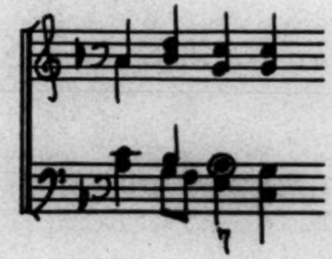
Major seventh chords are most often formed by treble or tenor passing tones. Billings especially, but others as well, employ this chord in cadential patterns resolving it to the dominant. The voice leading and spacing in example 20 are typical.

Example 20, from "Aurora," Billings.



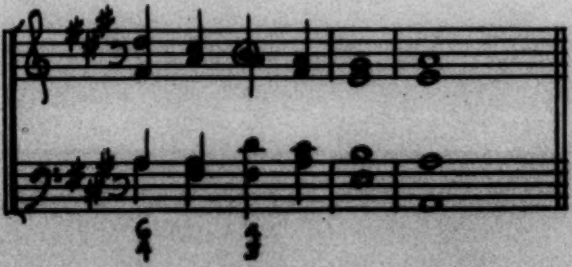
The minor seventh chord appears rather more frequently than does the major seventh. The second inversion of an A-C-E-G seventh spaced as it is below has the sound of a twentieth-century chord of fourths. The tenor A creates the discord, moving against the treble and alto.

Example 21, from "Roxbury," Strong.



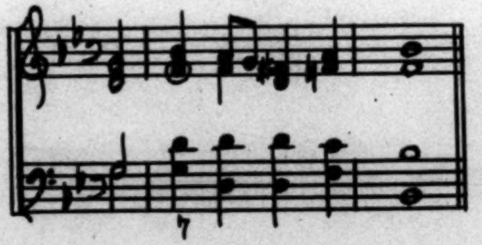
The minor seventh in second inversion in the following example is part of the final cadential pattern. The discordant element is the accented treble B passing against the stationary alto A.

Example 22, from "Freedom," Gillet.



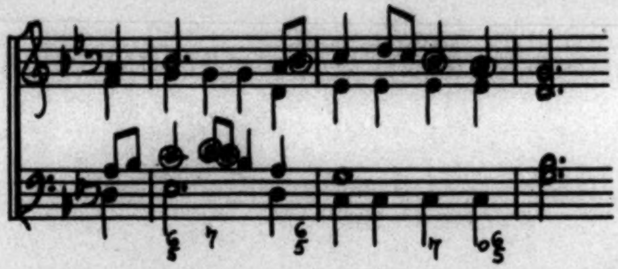
In the following example the minor seventh chord is created on the tonic by the leaping alto. The discord is resolved by the reiteration of the alto.

Example 23, from "St. Marks," Belcher.



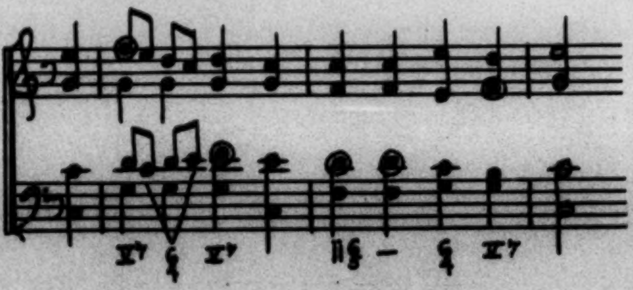
The first inversion minor seventh is extended for two full beats in example 24. The discordant element, however, is not the treble B-flat, but the tenor C. The basic harmony is the E-flat triad with the tenor C intruding upon it. Its resolution to B-flat is ornamented by the upper neighbor D which forms a major seventh discord against the bass. A second minor seventh chord occurs in root position with the treble B-flat passing against the bass C and resolving to an A which is discordant with both the alto and tenor, forming a half-diminished first inversion seventh.

Example 24, from "St. Marks," Belcher.



The minor seventh without fifth is combined with the dominant seventh without third and the tonic $^6_4$ in this smoothly handled progression by Oliver Holden. The discordant elements are all approached and left by step. The root of the minor seventh chord (II^6_5) is the actual dissonant factor.

Example 25, from "Canton," by Holden.

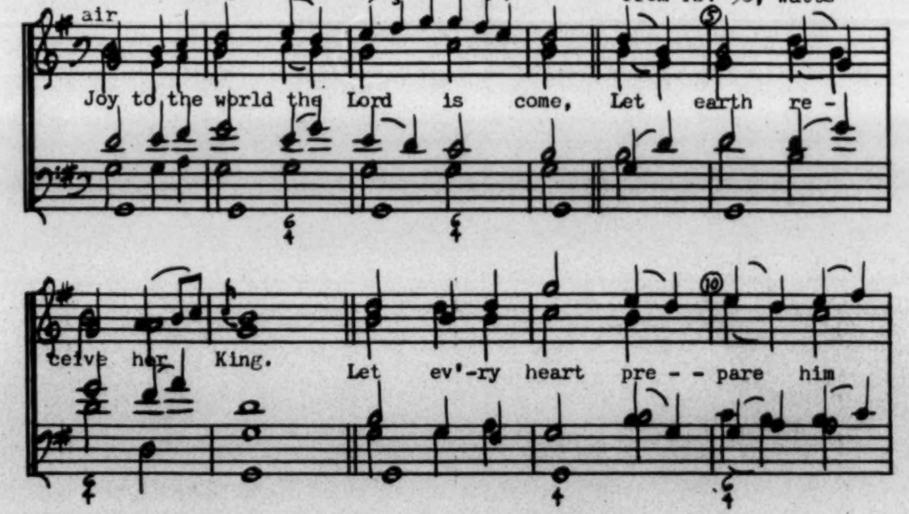


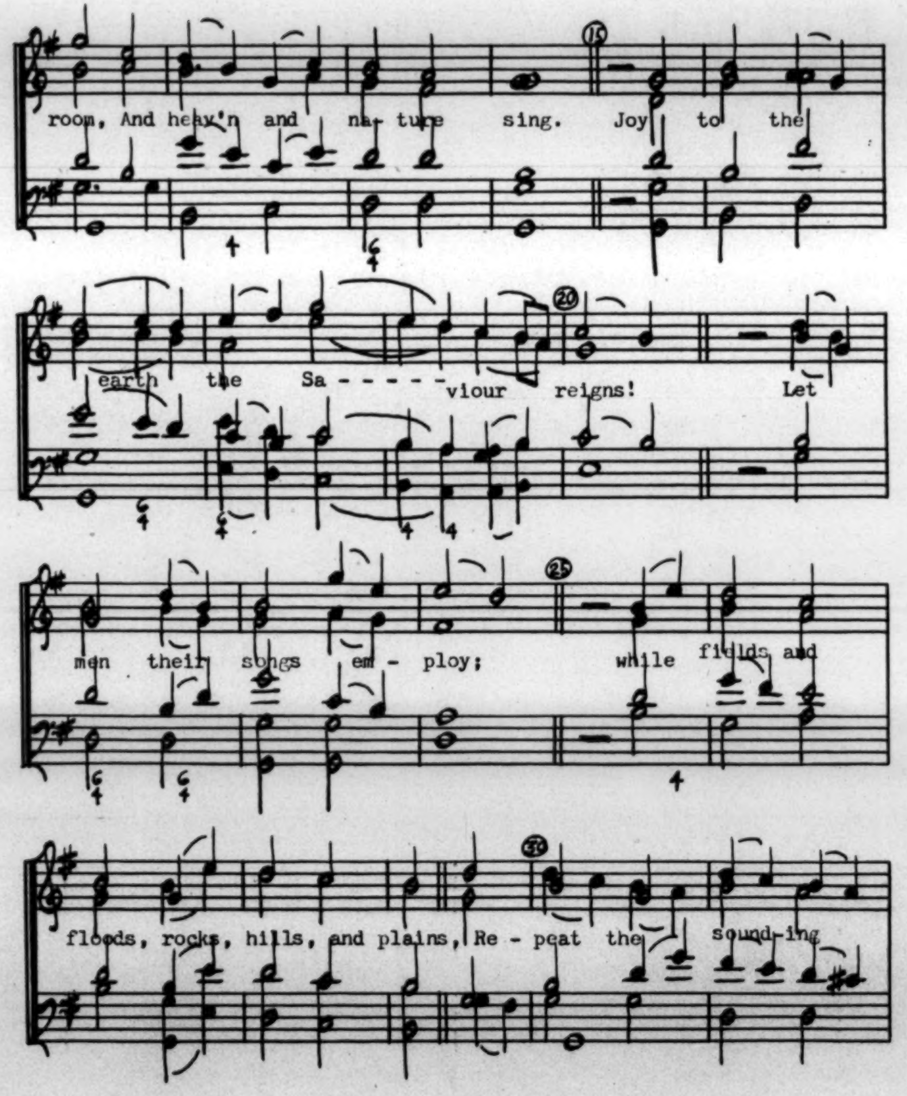
The perfect fourth was generally conceded by the tunesmiths to be a discord. It was treated as any other discord and was accorded no special rhythmic prominence. The influence of European music did, however, see an increase in the incidence of the cadential I^{6}_{4}. "Torringford" by Gillet offers numerous examples of the second inversion triad. There are many $^{6}_{4}$ chords of the pedal variety as well as the passing cadential and the free $^{6}_{4}$.

Example 26, "Torringford," Gillet (Atwill, New York Collection of Sacred Harmony, [1795]).

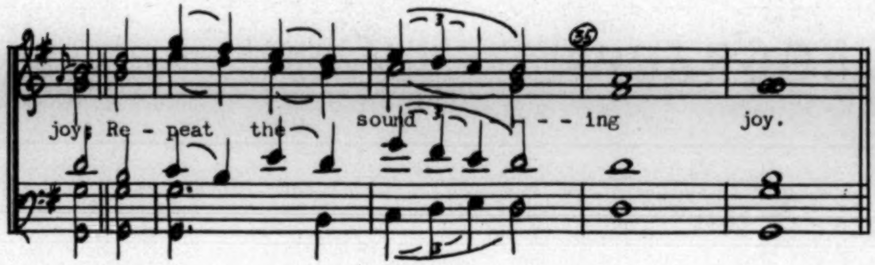
tune with extension, 8686D

from Ps. 98, Watts


air
5
Joy to the world the Lord is come, Let earth re-
6
4
6
4
ceive her King. Let ev'-ry heart pre - - pare him
10
6
4
4
6
4

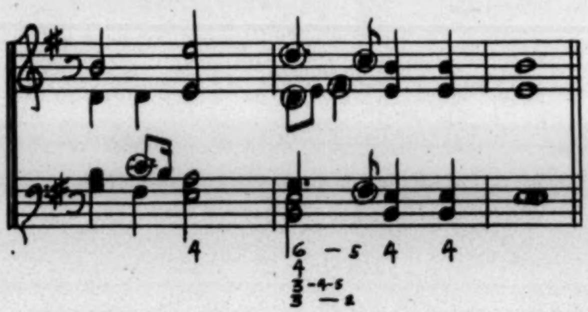

15
room, And heav'n and na - ture sing. Joy to the
20
earth the Sa - - - - - viour reigns! Let
25
men their songs em - ploy; while fields and
30
floods, rocks, hills, and plains, Re - peat the sound - ing

XUM



The open $^6_4$ (minus the third of the triad) is present at the final cadence in the example; it is a cadential $^6_4$ without the resolving dominant, however. The final three measures of the tune provide some curiously modern sonorities; sonorities both full-sounding and hollow.

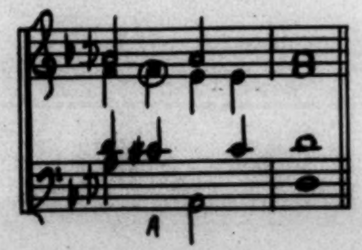
Example 27, from "Morning," Pilsbury.



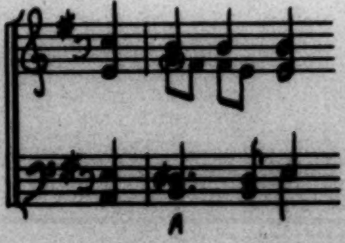
The augmented triad, while not properly a discord, is handled in most instances like a discord and sounds like one. It is a rare thing and occurs usually at cadences and only in those flat keys (minor) with a raised leading tone or "sol."

It usually precedes the dominant triad and is most often found in first inversion. The root of the augmented triad acts as the discordant factor resolving to the fifth of the dominant triad. In examples 28 and 29 the harmony of resolution, and indeed the basic harmony, is dominant. The alto F in the first example is an unaccented repeated tone; the alto G in the second example is an accented disjunct tone.

Example 28, from "Carolina," French.

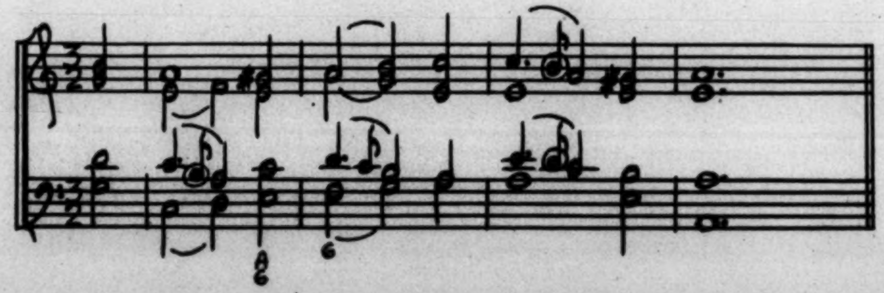


Example 29, from "Buckland," Brownson.



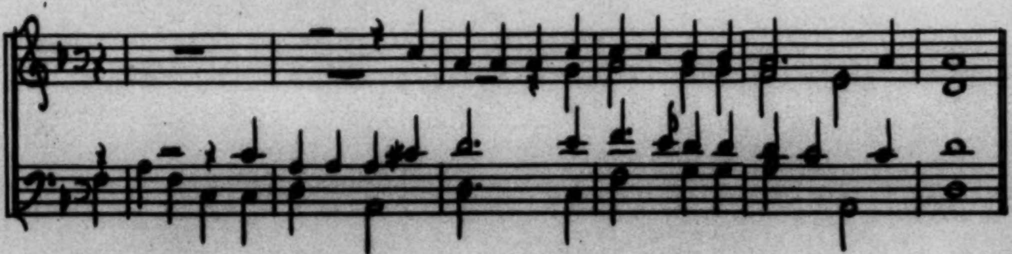
The augmented triad in example 30 is neither pre-dominant or basic dominant harmony. Rhythmically it demands movement; it is the most rhythmically forceful member of a rather unsteady chord progression which, it turns out, creates a very effective build-up for the ensuing final keynote cadence. There is no discordant factor present.

Example 30, from "Gethsemane," Belcher.



The simultaneous diminished or augmented octave cross-relation was used effectively by the sixteenth- and seventeenth-century English madrigal composers and virginalists. It was also employed by the Americans under the influence of the English Psalmodists and inserted in their tunes in somewhat haphazard fashion. Surely it is the one discord in the entire Yankee repertory which causes the most controversy among twentieth-century theorists. (Did the compiler forget about that upper voice? Did the engraver err? Was this really the intention of the composer?) One can determine the authenticity of the cross-relation by studying the character of the individual voice lines which, by their convergence, form the discord. In example 31, the treble C and the tenor C-sharp with the bass A form a chord containing both the major and the minor thirds. The treble line clearly has downward motion tendencies; there is no hint of an attraction for the upper D. The tenor on the other hand is directed toward the D and beyond. The strength of the tenor line is enhanced by the C-sharp. The entire fuging section is quoted to show the marvelous effect of the leading tone at the point of the treble entrance. This cross-relation stands out all the more for the complete absence of C-sharp at the final cadence.

Example 31, from "Norfolk," Brownson.



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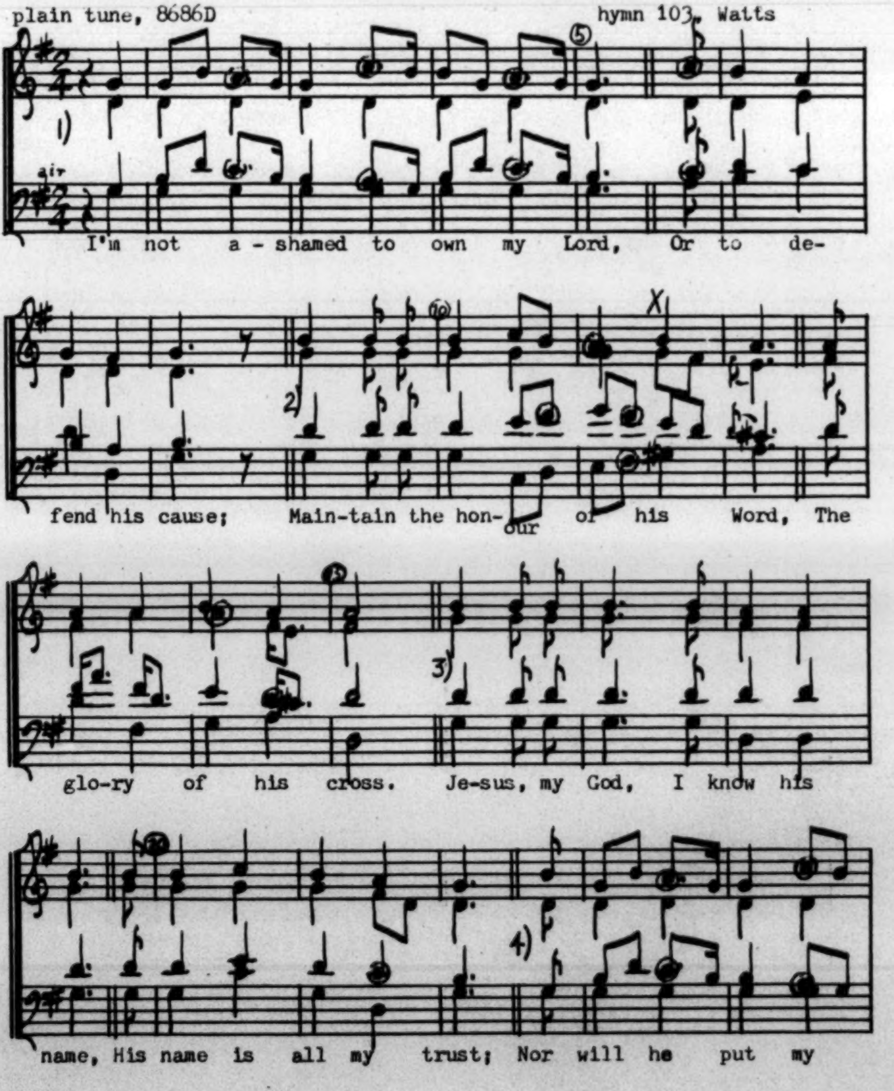
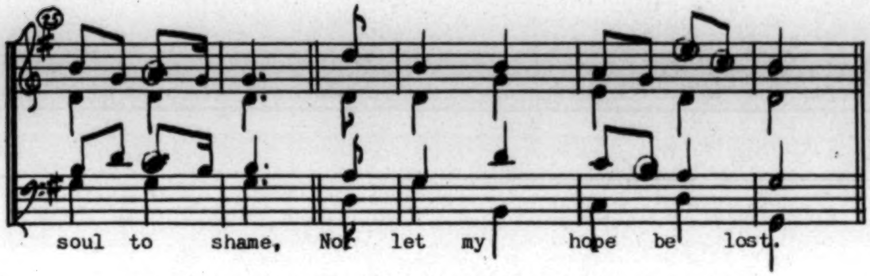
Kimball's "Vermont" contains a simultaneous cross-relation which occurs within a harmonically dissonant and tonally unsettling section of two phrases. The cross-relation, in measure 11, makes the triad both major and minor: E, G, G-sharp, B. The entire tune will be quoted to illustrate further the balance which this highly discordant section exercises on the piece as a whole. It is a common meter double tune of four musical sentences of two phrases each. The first phrase of each of the first and fourth sentences is harmonically stable--the bass G and alto D are reiterated as a double pedal against the melodically active treble and tenor. The answering phrases are harmonically active with strong chord progressions enroute to the keynote cadence. The two phrases of the second sentence are harmonically tense as they direct the tune to a momentary dominant level of tonality. As an antidote to the discords and tension of the second sentence, the third musical sentence is harmonic simplicity and purity itself; no discords or harmonic tension, only tonic, dominant, and subdominant chords with a concluding V-I cadence. Formally, then, the first and fourth sentences are nearly identical in harmony, melody, and tonality; the second and third sentences oppose and neatly balance each other.

Example 32, "Vermont," Kimball (Village Harmony, 1798).


plain tune, 8686D
hymn 103, Watts
1)
air
⑤
I'm not a - shamed to own my Lord, Or to de-
2)
⑩
X
fend his cause; Main-tain the hon-our of his Word, The
⑮
3)
glo-ry of his cross. Je-sus, my God, I know his
⑳
4)
name, His name is all my trust; Nor will he put my



Although the tunebook compiler-composer could or would not systematize the use of discord and concord, the modern student can deduce from the earlier quotations and foregoing examples what the prevailing attitude toward discord was in eighteenth century New England. If one should accept literally Billings's "flight of fancy" explanation, he might be led to believe that the tunesmiths treated discord in a very free, almost haphazard manner. However, a brief though careful analysis of a portion of the music has revealed a situation quite to the contrary. In spite of the lack of a well-grounded discord theory, there is evidence in the tunebooks that the tunesmiths of the New England school had developed a generous repertory of discordant elements and used them in rather consistantly applied fashion.

Harmony and the Yankee System

No attempt has been made thus far in this study to tabulate or analyze simple chord structures, chord frequency, or chord progression, although a good deal has already been written in

Chapter II about tonality and harmonic progression and many of the more complicated, discordant sonorities have been examined in the present chapter. Little, if any, mention was made in the tunebook theoretical introductions of chords and harmony; the tunesmiths were not concerned with chord function and chord hierarchy as were their contemporaries in Europe. Their system was a diatonic system based on melody and interval, not harmony.

Nevertheless the combination of three or more melodic lines does indeed produce "vertical simultaneities," or chords, which progress from one to the other. And the tunesmiths were aware that every voice part had to harmonize with each other. After examining a half dozen tunes, the reader will discover that there were certain harmonic conventions to which the New Englanders subscribed, and from which they felt inclined in varying degrees to depart.

Four aspects of harmony which bear on the New England idiom are the use of discords, chord frequency, chord structure, and chord progression. The present chapter has already dealt with the first; this discussion will focus on the remaining three.

The chords which appear most frequently in the New England repertory are major and minor triads. Next in order of frequency are open fifths followed by diminished triads. Triads without the fifth and open octaves occur regularly though infrequently. Seventh chords appear rarely, although sevenths as accented discords are quite common. Augmented triads are extremely rare.

Three aspects of chord structure which contribute subtly to the New England sound and help to distinguish New England music from contemporaneous British and European music are chord inversions, doubling, and spacing. The tunesmiths treated these very freely. Chord inversions, especially first inversion, are numerous and are mixed into the texture with the same carefree attitude as discords; thirds, fifths, or roots are doubled and even omitted at will; often the vocal lines will cross and frequently there will be more than an octave between any two upper voices.

The six tunes are by four composers--Supply Belcher, Oliver Brownson, M. Kyes, and William Billings. Three are in the flat key; three are in the sharp key. The following tables provide a concise overview of the harmonic vocabulary in all six tunes.

Table 13 includes only the basic harmonic vocabulary of triads--no seventh chords or discordant intervals are tabulated. Some triads occur for the duration of a quarter-note; others for a whole-note. There is no rhythmic distinction made in the table;

however, no chord is tabulated which is shorter in value than a quarter-note, that is, a fourth of a unit beat. Included in the tabulation are the incomplete triads--the open fifths. and the chords without the fifth. The Roman numerals indicate the triads; the Arabic numerals are the actual number of triads.

TABLE 13

TRIAD COLOR AND FREQUENCY

		Tunes in the sharp key (major)			Tunes in the flat key (minor)		
		Jubilee, Bromson	Advent, Belcher	Columbia, Billings	Mortality, Kyes	St. Luke's, Belcher	Framingham, Billings
major triads primary	I	11	15	21		1	
	IV	4	6	3			
	V	18	4	7			5
secondary	II		1				
	III		2		10	8	13
	VI					3	5
	VII				5	5	6
minor triads primary	i				6	5	21
	iv				1	1	7
	v				11	3	15
secondary	ii	3	3	6			
	iii	3	5	1			
	vi	3	6	1			
	vii		1				
diminished triads	ii°					1	
	vii°					1	
augmented triad	III+					1	

XUM

It is important to note that, in contrast to contemporaneous common practice music, in the minor tunes the major secondary triads (III, VI, VII) are very prominent. In "St. Luke's" these triads predominate. The primary triad on the fifth scale degree in minor is usually minor, thereby greatly diminishing the feeling for a strong tonal center.

Table 14 is, again, a tabulation of only triads--complete and incomplete, although the third item, spacing, has less to do with chords than with voices. The numerals indicate actual numbers of triads.

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TABLE 14

TRIAD STRUCTURE

	Jubilee, Brownson	Advent, Belcher	Columbia, Billings	Mortality, Kyes	St. Luke's, Belcher	Framingham, Billings
Doubling 2 root 1 third 1 fifth	20	16	30	14	14	42
1 " 2 " 1 "	2	12	3	4	6	9
1 " 1 " 2 "	3	7	1	1	2	4
2 " 2 " no fifth	2	1	2	1		3
3 " 1 " "	1	2	3	2	2	1
1 " 3 " "	1	1			1	1
2 " no third 2 fifth	4	3		4	2	7
3 " " 1 "	6	1	1	7	2	2
1 " " 3 "						1
4 " " no fifth	1					
Inversions first	6	6	3	2	5	5
second		3			1	1
Spacing more than 8ve between treble & alto	1					
more than 8ve between alto & tenor		3	3	3		1
overlapping treb. & alt.		2				
overlapping alto & ten.		1			1	3
overlapping ten. & bass	5	3		3		

The conventional doubling of triads among the Yankees is doubled root, single third and fifth. Billings uses this doubling in much greater proportion than do the other tunesmiths. The doubled third with single root and fifth is a common deviation from the norm. There is no distinction between the major and minor mode on this score. These six tunes illustrate what is true about the entire repertory; namely, that there are many more combinations of chord tone doubling than in common practice vocal music of the same period.

The Roman numerals in table 15 represent triads built on those particular scale degrees. The numerals in the small boxes are in both lower and upper case--the upper indicates major, the lower, minor. The triads tabulated under both the "precedes" and "follows" columns are not exclusive; the key word is "usually." If two or three triads were present in equal number preceding or following a given triad, they were all tabulated. If there was too great a variety so that a "usual" could not be determined, that fact is indicated by a dash in the appropriate box. A blank box indicates no triad.

TABLE 15

CHORD PROGRESSION

	A triad built on							A triad built on						
	I	II	III	IV	V	VI	VII	I	II	III	IV	V	VI	VII
in:	usually precedes one built on:							usually follows one built on:						
Jubilee	IV	V,vi	V,vi	V	I	ii		V	vi	V	I	IV	--	
Advent	V,IV	I	vi	iii, vi, I	I	V,iii	I,vi	ii, V	I,vi	vi	I,V	I,vi	iii, IV, V	I,vi
Columbia	ii	I	I	V	I	I		V	I	ii	I	I,IV	iii	
Mortality	v		v, VII	v	III, i		v	v		v	--	--		III
St. Luke's	III, v	III	VII	v	--	--	i, III	VII	VI	i, VII	VI	i	--	III
Framingham	v	III	iv	v	i, III, VI	iv	III, v	v	i, III	v, VII	III, VI	i, iv	v	i, III

Admittedly the sample is small and for that reason its validity may be questionable; however, several patterns do emerge. The keynote chord (I) usually precedes and follows the fifth degree chord; the fifth degree chord usually precedes and follows the keynote. Chords built on the seventh degree in minor usually precede and follow the third degree chord; and the fourth degree chord usually precedes the five. Aside from these generalizations, there are no recognizable harmonic formulae. In this aspect as well as in most others, the tunesmiths recognized a vague sort of standard or norm against which they felt free and even obliged to deviate.

Table 16 charts all chords, not only triads. Only those structures which are a quarter-note or longer in duration are included. Root movement "by fifth" means root movement up or down a perfect fifth; "by second" means major or minor second; "by third" means major or minor third.

XUM

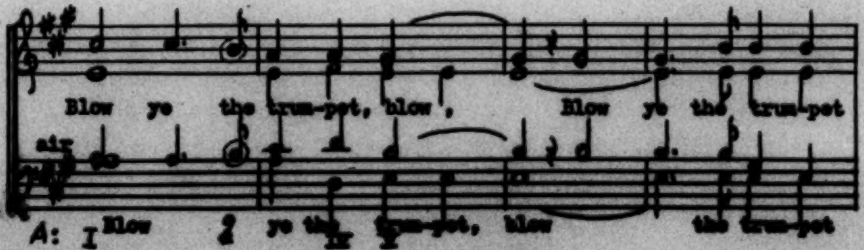
TABLE 16

ROOT MOVEMENT OF ALL CHORDS

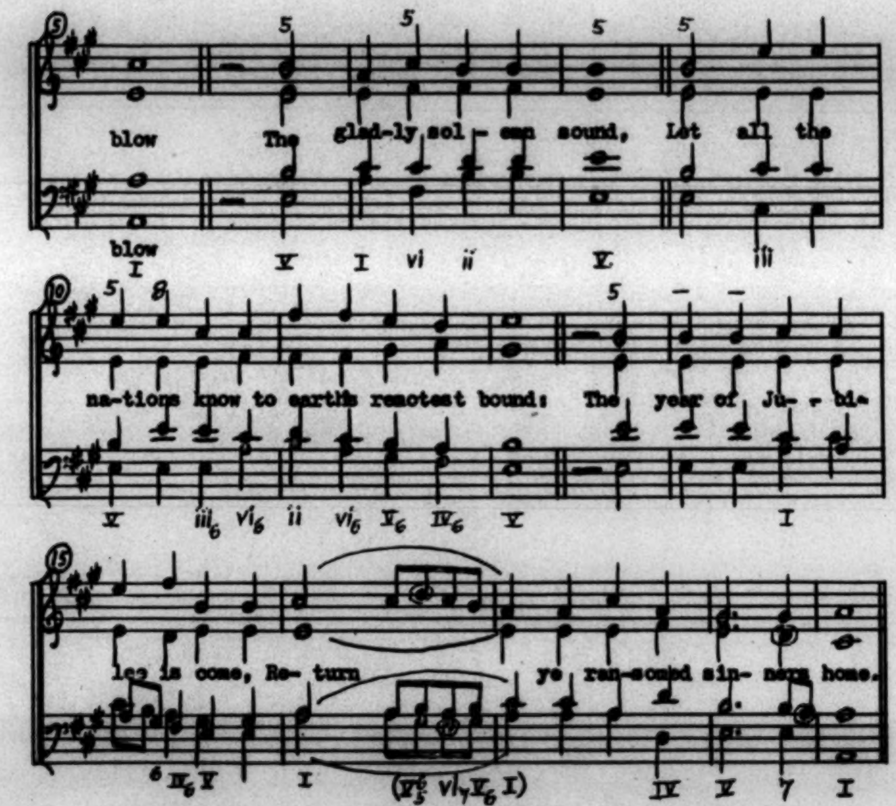
	Jubilee	Advent	Columbia	Mortality	St. Luke's	Framingham
by 5th	11	23	15	11	12	21
by 2nd	8	20	13	6	6	25
by 3rd	5	8	1	7	5	16

Table 16 indicates the frequency of root movement by second and third which gives to these tunes and the New England repertory in general their so-called modal sound.

Example 33, "Jubilee," Brownson (Brownson, Select Harmony, [1783]).
tune with extension, 666688 Toplady

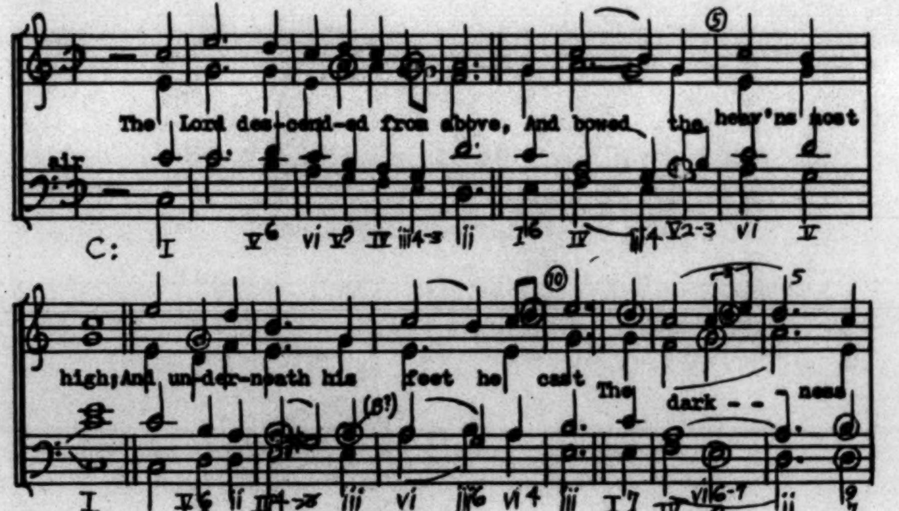

Blow ye the trum-pet, blow, Blow ye the trum-pet
air
A: I
Blow
6/4
ye the trum-pet, blow
IV
V
the trum-pet

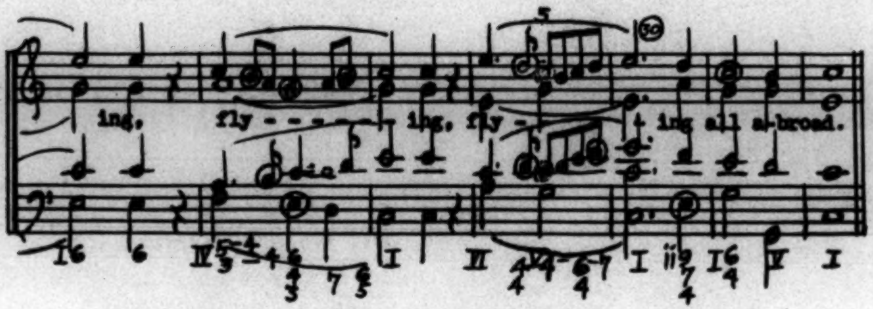
XUM


blow The glad-ly sol - emn sound, Let all the
blow
I V I vi ii V iii
na-tions know to earth's remotest bound: The year of Ju - bi-
V iii6 vi6 ii vi6 V6 IV6 V I
lee is come, Re- turn ye ran-somed sin-ners home.
IV6 V I (V6 vi7 V6 I) IV V 7 I

Harmonically "Jubilee" is very simple, though slightly out of balance. There are three distinguishing aspects of the harmonic content. The first is the preponderance of the triad on the fifth degree (dominant) and the corresponding insignificance of the fourth degree triad as well as the secondary triads. The second aspect is the rather large number of open chords (ten fifths and one bare octave) in proportion to the total. The third aspect is the overlap of the tenor and bass in the penultimate phrase.

Example 34, "Advent," Belcher (Belcher, Harmony of Maine, 1794).
fúging-tune, 8686D


The Lord des-cend-ed from above, And bowed the heav'ns most
air
C: I V6 vi V6 IV iii4-3 ii I6 IV ii4 V2-3 vi V
high; And un-der-neath his feet he cast The dark - - ness
I V6/4 ii III4-3 iii vi iii6 vi4 iii I7/6 IV vi6-7 ii 9/7/4
On cherubs...
of the sky.
VI4/2 III# vi
On cherubs and on cherubim Full
roy-al-ly he rode; And on the wings of might-y wind Came fly - - -
I VI IV II# III IV I iii


30
5
ing, fly - - - - - ing, fly - - ing all a-broad.
I6 6 IV 6 I II I ii I6 V I

Supply Belcher's "Advent" is harmonically very rich; the chord types and structures are varied; and the progressions are fresh. The numerous rhythmically prominent discords are worth mentioning; there are very few which occur for less than half a unit beat. Of particular interest is the accented minor ninth in measure 13, which appears in "St. Luke's" also, as well as the trill-like bass figure in measure 25 which forms a whole measure of discord against the alto E and finally resolves by step to its own E. The chord doubling is a bit unusual, because of the of the prominence of the doubled third, single root and fifth (1-2-1) scheme. Two other distinguishing features are the frequent voice overlapping (measures 2, 9, 24, 25, 27, and 30) and the wide spacing between alto and tenor in measures 2, 4, and 24. The piece has many more second inversion chords than most New England tunes, and the richness and variety of the harmonic progressions are matched only by Belcher's other tune in the sample, "St. Luke's."

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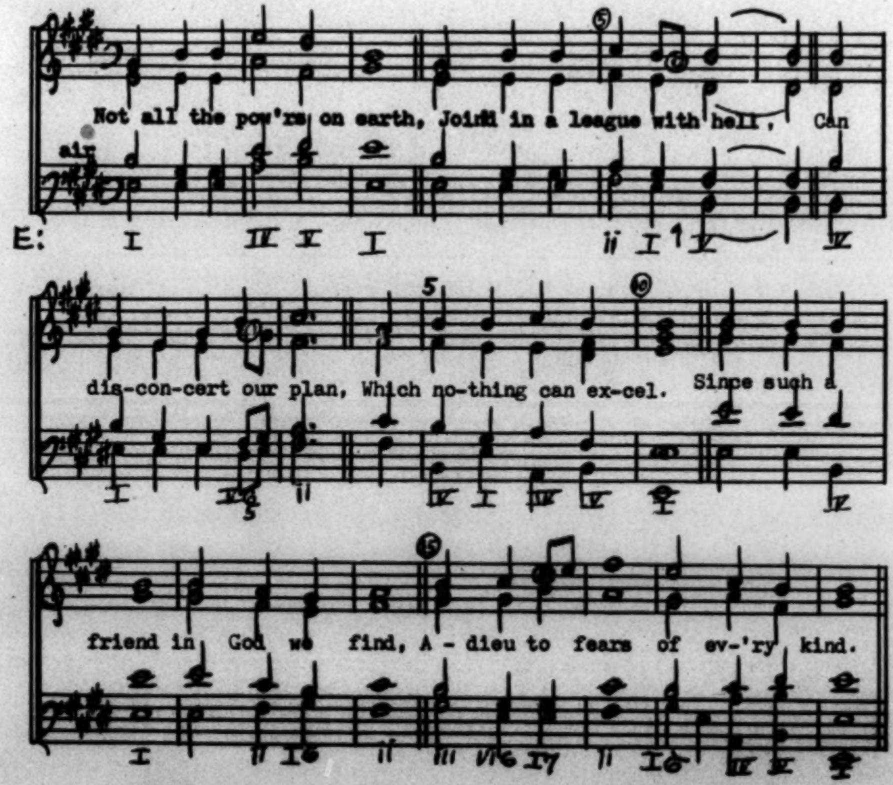
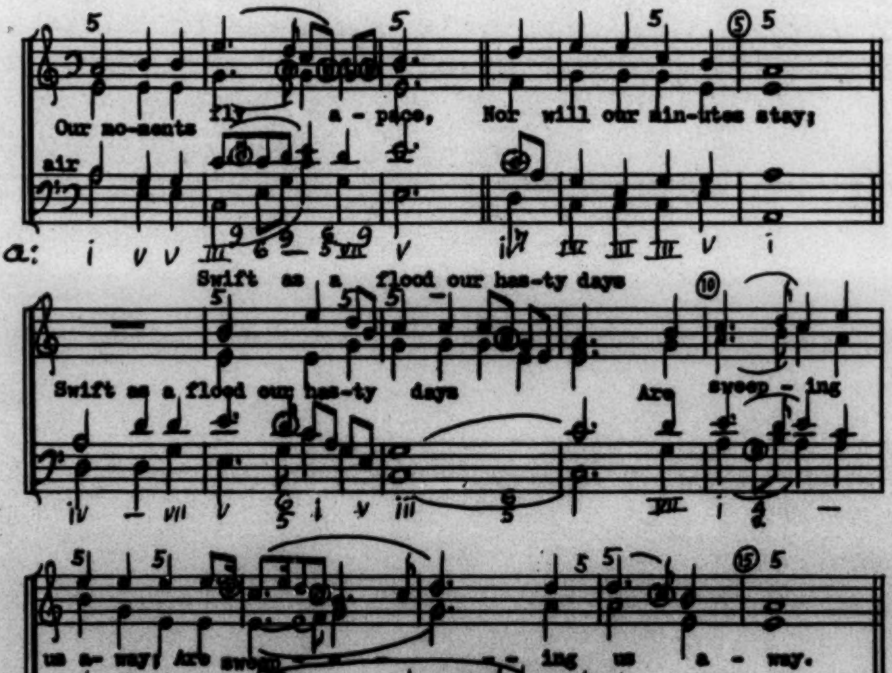
Example 35, "Columbia," Billings (Billings, Singing-Master's Assistant, 1778).

plain tune, 666688


air
Not all the pow'rs on earth, Join'd in a league with hell, Can
dis-con-cert our plan, Which no-thing can ex-cel. Since such a
friend in God we find, A - dieu to fears of ev-'ry kind.
E:
5
10
15

Harmonically, the significant and distinguishing side of "Columbia" is the frequent association of the major keynote chord with the minor second degree chord. The progressions I-ii, or ii-I, appears nine times throughout the piece. Moreover, Billings uses this combination of chords so frequently throughout his music that it serves as a feature of Billings's style. In chord doubling, spacing, and frequency, Billings is conventional.

Example 36, "Mortality," Kyes, (Benham, Federal Harmony, 1790).
tune with extension, 6686 from Ps. 90, Isaac Watts


Our mo-ments fly a - pace, Nor will our min-utes stay;
air
a: i V V III 6 VII V iV IV III III V i
Swift as a flood our has-ty days
Swift as a flood our has-ty days Are sweep - ing
iV VII V i V iii VII i
us a- way; Are sweep - - ing us a - way.
V III II III II V i
5
10
15

"Mortality" exhibits that harmonic aspect characteristic of most New England tunes in minor: the prominence of major triads on the third, sixth, and seventh degrees. There are more C major, or third degree, triads (ten) than A minor or keynote chords (six), although the minor fifth degree chord is the most prominent (twelve). Even without the raised third on fifth degree triads (sharped seven in minor) the number of major triads nearly equals the number of minor triads. Most of the chord member doubling is unconventional--nineteen opposed to only fourteen conventional doublings (2-1-1).

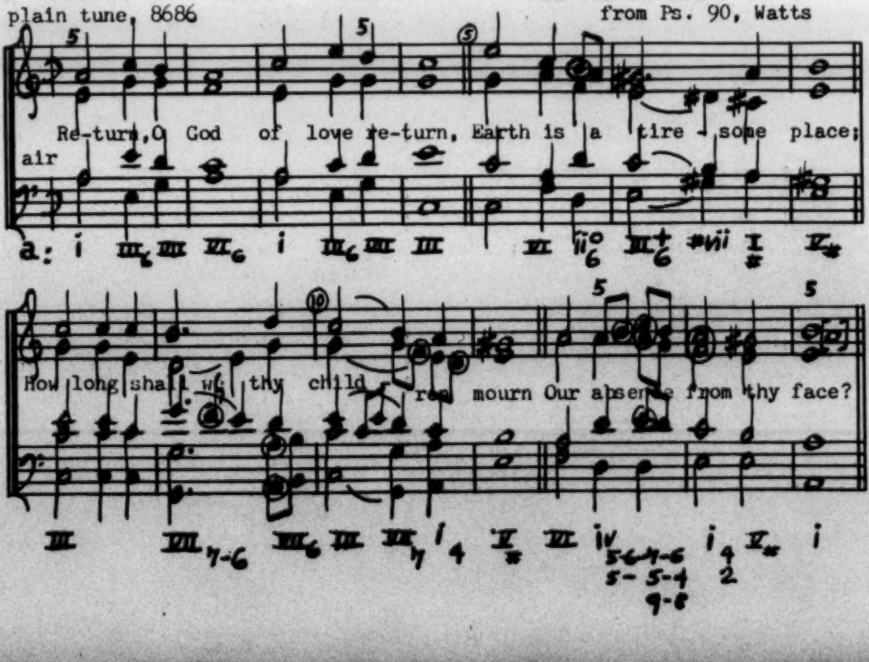
Supply Belcher of Maine possessed an uninhibited imagination as well as some considerable skill. His tune, "St. Luke's," contains one or two surprising chord progressions, some curiously modern harmonic structures, as well as several discords. The first such element is the deceptive cadence, VII-VI_6 in measure 2. One is led to expect from the preceding harmony either a chord on A or one on C, neither of which would have been satisfactory or indeed logical according to the ensuing harmony. The F chord is perfectly complementary.

Perhaps the most daring example of chromatic alteration in the entire repertory occurs in the second phrase at the preparation for the half cadence. (See measures 5, 6, and 7) The progression is numerically $\mathrm{ii}^{8}_{6}\text{-}\underset{\#3}{\underline{\mathrm{III}}_6}\text{-}\underset{\#5}{\underline{\mathrm{vii}}}\text{-}\underset{\#3}{\underline{\mathrm{I}}}\text{-}\underset{\#3}{\underline{\mathrm{V}}}$ with three added sharps in the space of four beats. The effect of this succession of diminished, augmented, minor, and major triads is unnerving to say the least, although the voice leading and doubling are handled conventionally.

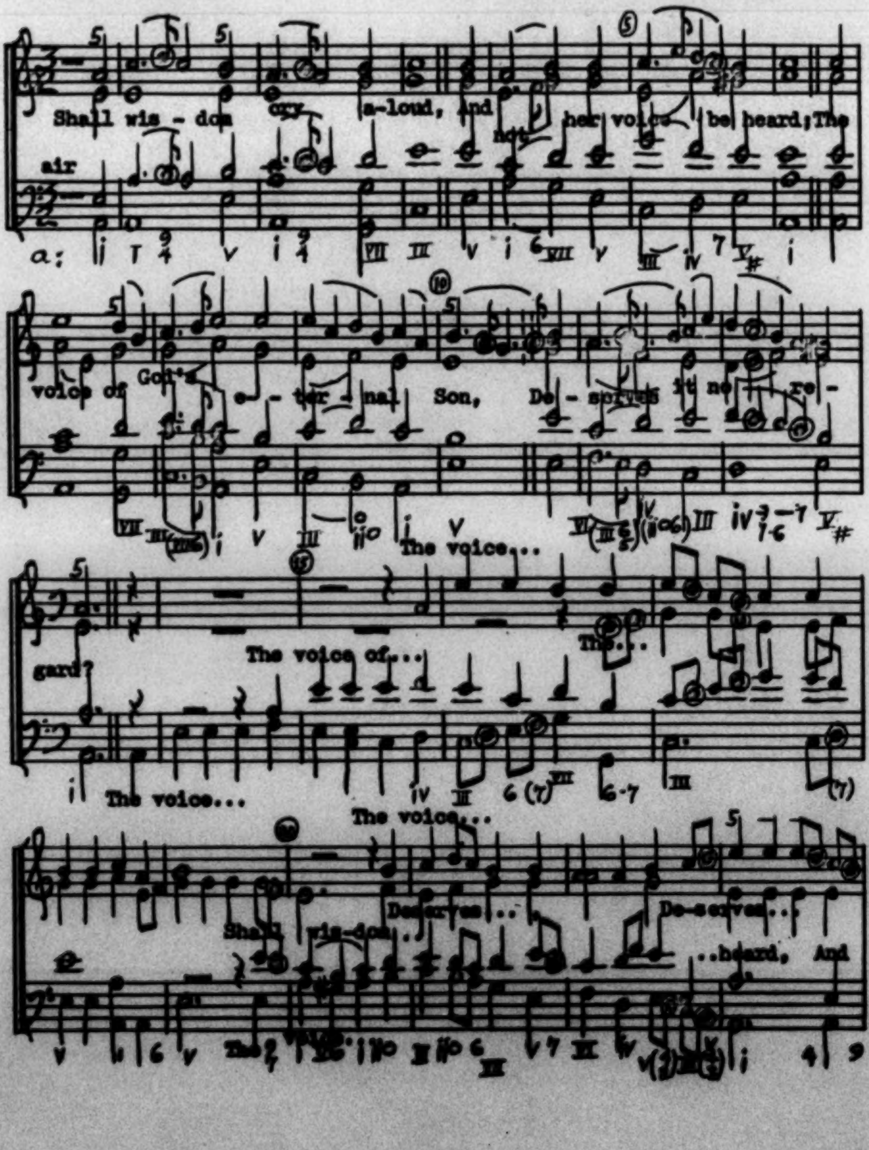
The dissonant bass A in measure 9 momentarily creates the twentieth-century sound of the chord of fourths. The progression in measures 12 and 13 is one of parallel descending $^{6}_{4}$ chords against the ascending bass line. The effect is one of quickly increasing harmonic tension culminating in the severely discordant minor ninth on the half-note and resolving with the unequivocal V-$\underline{i}_{3}$ keynote cadence. (The treble whole-note B should read A; it is an engraving error.) The piece is harmonically rich and full of very rewarding, logically deployed surprises.

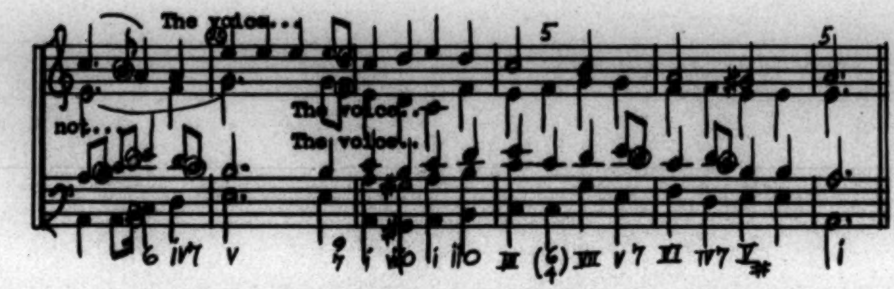
Example 37, "St. Luke's," Belcher (Belcher, *Harmony of Maine*, 1794).

plain tune, 8686 from Ps. 90, Watts


Re-turn, O God of love re-turn, Earth is a tire - some place;
air
a: i III6 III VI6 i III6 III III VI ii°6 III+6 #vii I# V#
How long shall we thy child - ren mourn Our absence from thy face?
III VII 7-6 III6 III III7 i4 V# VI iv i4 2 V# i
5-6-7-6
5- 5-4
9-8
5
10

Example 38, "Framingham," Billings (Brownson, Select Harmony, [1783]).
fuging tune, 6686 hymn 92, bk. I, Isaac Watts


Shall wis - dom cry a-loud, and not her voice be heard; The
air
a: i i 4 v i 4 VII III v i 6 VII v III iv 7 V# i
voice of God's e - ter - nal Son, De - serves it no re-
VII III (IV6) i v III ii6 i v VI (III6) (ii6) III iv V#
The voice...
gard?
The voice of...
The...
i The voice... iv III 6 (7) VII 6-7 III (7)
The voice...
Shall wis-dom...
Deserves...
De-serves...
..heard, And
v i 6 v 7 ii6 ii6 III ii6 6 III 7 III iv v i 4 9



Among the New England tunesmiths William Billings was perhaps the most conventional. This is not to say his writing was dull; only that he probably understood the rules of the system better than the other tunesmiths. "Framingham" is a well-written piece. There is, however, no outstanding deviation from convention which might distinguish it. On the other hand, this very conventionality is its distinguishing characteristic.

It is in the area of chord construction (that is, spacing and doubling as well as handling of discords) that one finds much of the casualness and quaintness so characteristic of the New England harmonic idiom. It is true that uncertain chord progressions and modal harmonies contribute to the charm and the archaic sound of this music; but these characteristics do not belong solely to New England music, for they are found throughout fifteenth- and sixteenth-century European choral music. The uniqueness of New England harmony lies in its chord construction.

CHAPTER V

MELODY

The Idiom

The melodic element in the eighteenth-century American idiom is a peculiarly vaporous entity; of all the characteristics idiomatic to this music, melody is the most difficult to objectify.[1] The tunebook introductions contain hardly any discussion of melody in even the broadest sense, and no mention of melodic organization or structure. When the tunesmith set about to compose a setting for a particular text, the first fruit of his imagination was the tune, the bare melody. This process of melody writing was the really creative act. The adding of the other two or three vocal parts demanded a certain amount of technical skill and theoretical knowledge, but the composing of the tune itself represented the composer's "flight of fancy"[2] which could not be bound by any set of rules.

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[1] In Imogen Holst, Tune (New York: October House, 1962), the author analyzes penetratingly the characteristics of melody from Gregorian chant to twelve-tone melodies, including traditional tunes. The distinction she makes between "melody" and "tune" is worth citing for the insight it provides for the present treatment of melody.

> "Tunes are not only clear-cut and compact and easily remembered: they are also self-sufficient, and can sound completely satisfying when taken out of a context. A melody. . . is inclined to spread itself intangibly. It is less easily held in the memory, and, from its birth, it can be so deeply involved in what is going on all round it that it is seldom willing to live an independent life." (p. 11)

She states elsewhere about a Bach melody that it "needs its accompaniment to keep it alive." In the light of Miss. Holst's analysis, we might say of the New England melodic idiom that it was based upon melody as "melody" rather than as "tune."

Once the tune had been notated, the composer had something to work with and could build his composition within the limits of a predetermined tonality and according to the rules of consonance and dissonance. His orientation to concrete, observable objects prevented him from setting forth any theory of melody as he was able to do with intervals, ornaments, conducting, producing a a tone, and rhythm. Nevertheless, the melodic idiom of eighteenth-century American psalmody can be objectified and analyzed if the various types of melodic material are singled out and identified.

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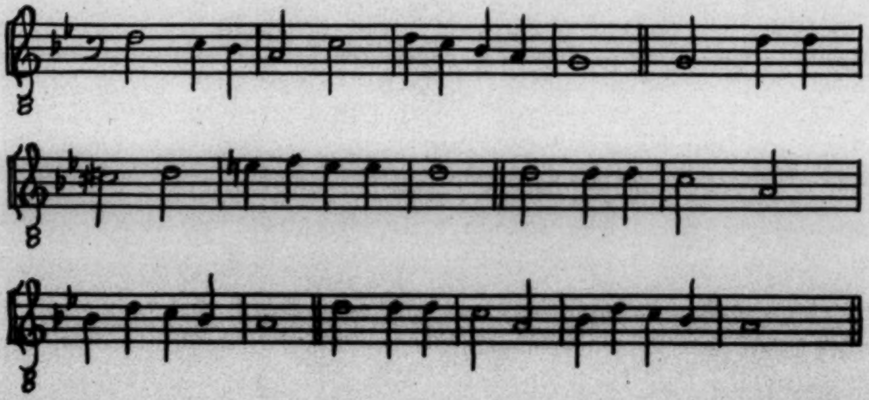
[2] William Billings's term, taken from his Continental Harmony, (Boston: Thomas and Andrews, 1794), p. XXXI. The context is:

> ". . . though I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself; but when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever; for the first part [the melody] is nothing more than a flight of fancy, the other parts are forced to comply and conform to that, by partaking of the same air, or, at least, as much of it as they can get."

Within the idiom four types of melodic material can be recognized. They are represented by the Genevan psalm tune, the English psalm tune, the Methodist hymn, and the popular (folk) dance or song.

The power and sure sense of direction of an old Genevan tune like "Psalm 50"[3]

Example 1, "Landaff," or "Old 50" (Daniel Bayley, American Harmony, 1769).



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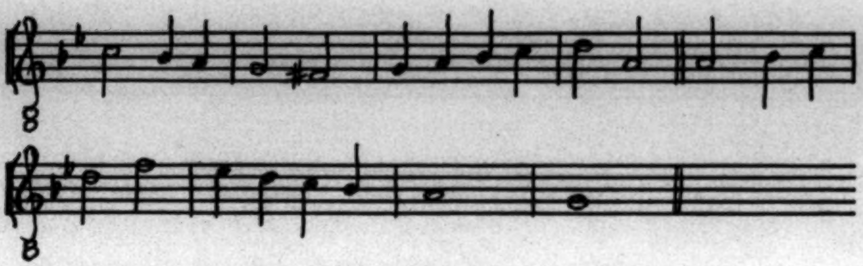
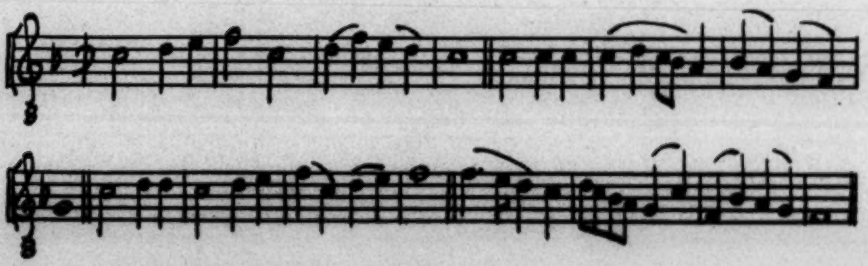
[3] This tune was first called "Landaff" in the mid-eighteenth century. The name has been attributed to Aaron Williams. (See Richard Crawford, Andrew Law, American Psalmodist [Evanston: Northwestern University Press, 1968], App. IV, p. 359).



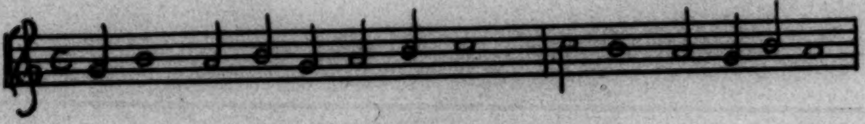
can be found in the sturdy tune, "Chester," by Billings.

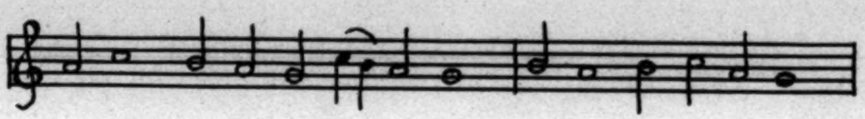
Example 2, "Chester," Billings (Billings, *Singing-Master's Assistant*, 1778).



The regular phrase structure of the four-line common meter English psalter tunes like "Canterbury" ("Low Dutch")

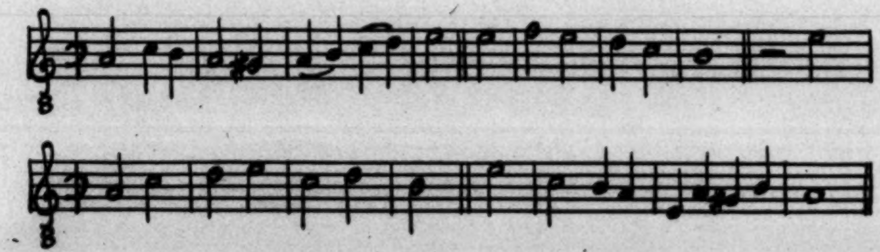
Example 3, "Canterbury" ("Bay Psalm Book," 1698).





is part of a simple tune like Billings's "Lebanon."

Example 4, "Lebanon," Billings (Billings, Singing-Master's Assistant, 1778).



The embellishments of early Methodist hymns[4] like "Ah, Lovely Appearance of Death"

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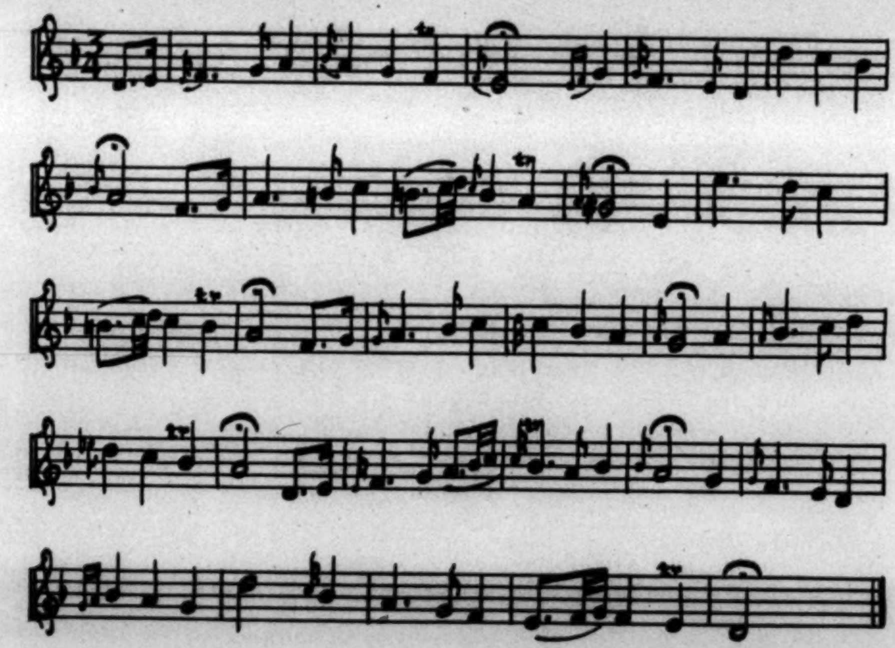
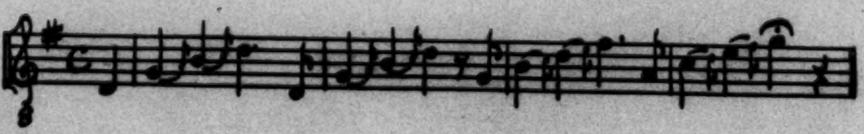
[4] A florid style of hymnody did become popular in eighteenth-century England following the wave of Methodism. (See Historical Companion to Hymns Ancient & Modern, ed. Maurice Frost [London: William Clowes, 1962], Chapter XV, Introduction). However, there were objections. John Wesley, after Thomas Butts's publication of Harmonia Sacra, (c. 1760), containing tunes in florid style, began to frown on florid singing and felt that the trend toward embellished hymnody was getting out of hand. (See Gilbert Chase, America's Music [New York: McGraw-Hill, 1966], p. 49).

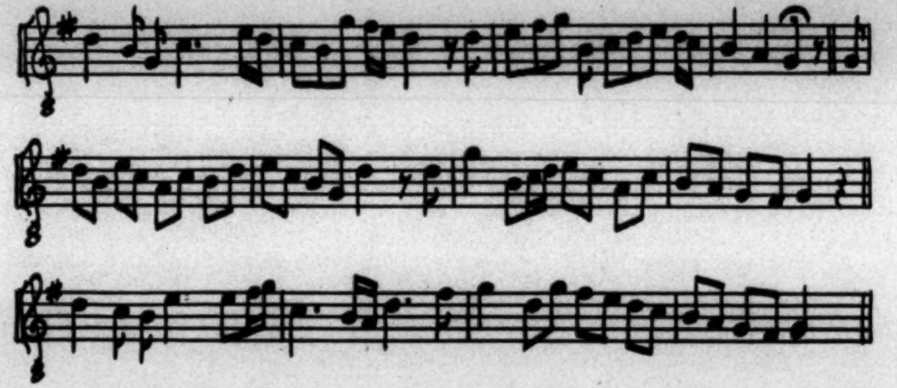
Example 5, "Ah, Lovely Appearance of Death," Lampe (from Chase, America's Music, p. 49). See also Example 24, p. 266.



found a place in many of Holyoke's tunes, like "Edinburgh."

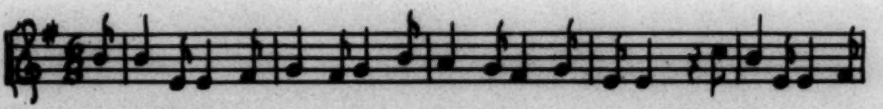
Example 6, "Edinburgh," Holyoke (Holyoke, Harmonia Americana, 1791). See also Example 24, p. 266.





The influence of English dance tunes, such as the following with its gapped-scale melody[5] and duple-compound meter[6]

Example 7, "The Keys of Canterbury" (from Cecil Sharp, 100 English Folksongs, 1916).



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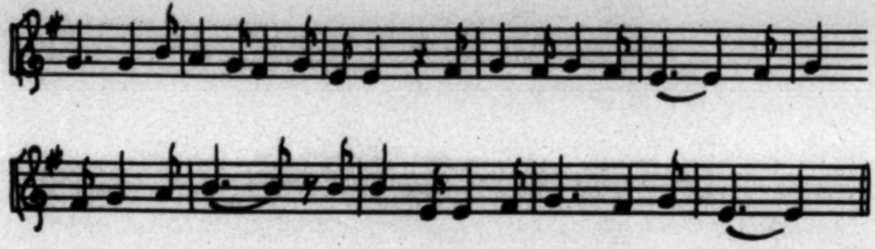
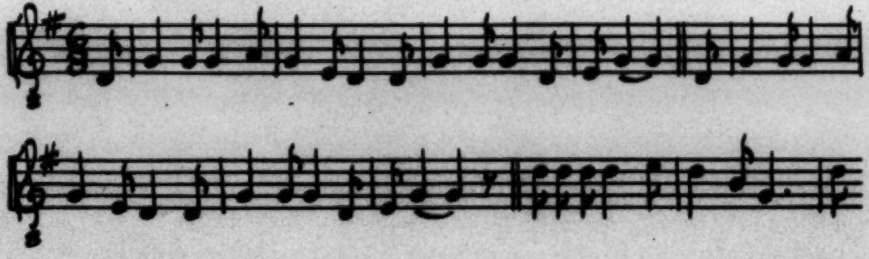
[5] The tune is in E aeolian with a missing seventh; or E minor hexatonic.

[6] The specific use of dance rhythms in $\frac{6}{4}$ or $\frac{6}{8}$ meter is limited in eighteenth-century New England psalmody mainly to the works of William Billings. It was not until in the nineteenth-century revival and camp meeting hymns that this particular aspect of folk music was employed extensively. (See J. Murray Barbour, The Church Music of William Billings [East Lansing: Michigan State University Press, 1960], pp. 46-49).



appears as a lively, frivolous dance in Jeremiah Ingalls's "Innocent Sounds."[7]

Example 8, "Innocent Sounds," Ingalls (Ingalls, The Christian Harmony, 1805).



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[7] George Pullen Jackson has demonstrated that a predominant number of American folk tunes use gapped scales, in this case, the G hexatonic scale, or G major with omitted seventh degree. (See George Pullen Jackson, Spiritual Folksongs of Early America [New York: J.J. Augustin Co., 1937; reprinted, New York: Dover Publications, 1964], pp. 12-17).

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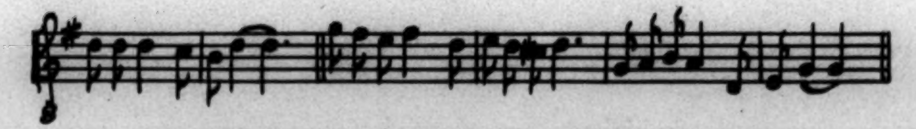
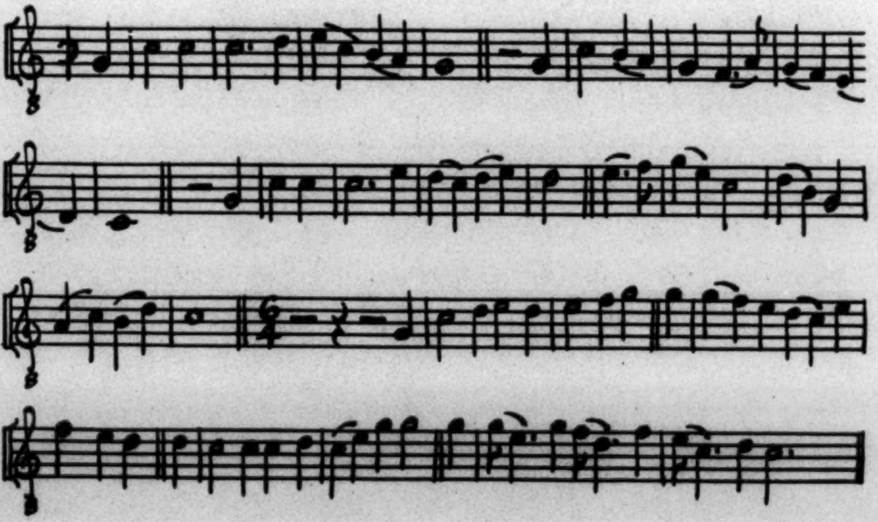


The influence of Scotch and Irish folk dances (the reel, strathspey) with their frequent inverted dotted ("Scotch snap") rhythms appears in "Invocation" by Billings.[8]

Example 9, "Invocation," Billings (Billings, Continental Harmony, 1794).



These four types of melodic material are from four traditions of sacred song; and these four traditions were in varying degrees influential in the formation of the Yankee melodic idiom; however, one must surely realise that the most comprehensive influence on New England music was that of eighteenth-century British parochial psalmody.[9] The tunes of men like Joseph Stephenson, William Tans'ur, Aaron Williams, and others were the immediate inspiration for the American tunesmiths: it was their theory which the Americans borrowed; it was their music which the Americans used as models.[10] The melodic idiom of British parochial psalmody has been shaped and influenced directly by the above four traditions, while the melodic idiom of New England psalmody has been influenced directly by British psalmody, and only indirectly, but not less importantly, by the Genevan, English, Methodist, and folk traditions. It is as if the Yankees saw these four traditions through the eyes of the British. Only after they had developed some confidence and skill and technique of their own were they able to develop an independent and unique melodic idiom.

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[8] See Harvard Dictionary entry "Dotted Notes," III, p. 217.

Perhaps the British influence on the New England melodic idiom can best be seen in a comparison of the following two tunes;

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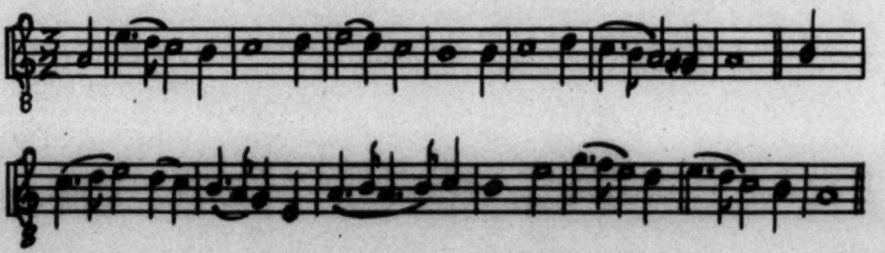
[9] The term is used by Christopher Dearnley to distinguish rural parish psalmody from cathedral music. (See Introduction. pp. 14n, 28n). See Christopher Dearnley, English Church Music, 1650-1750 (London: Barrie and Jenkins, 1970), pp. 135-155.

[10] See Introduction, p. 29.

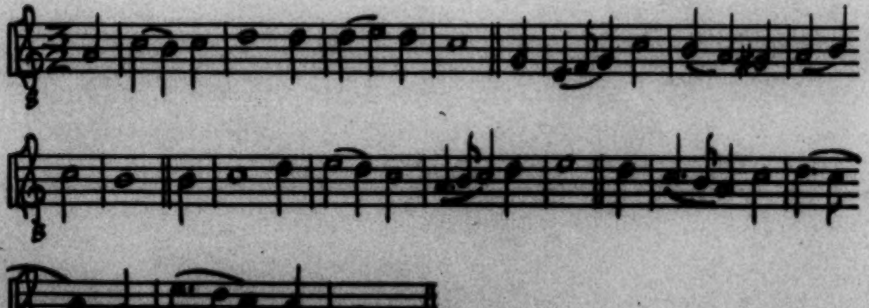
XUM

the British tune "Buckingham," probably by Aaron Williams, and the Yankee tune, "Gethsemane," by Supply Belcher. Aside from the obvious rhythmic similarity, both melodies have a wave-like contour with no strong sense of cadence or climax. There are really no distinctive features which make an impression on a listener's memory; they both are rather non-descript. The rather aimless and meandering melody is one of the chief British influences on the American idiom.

Example 10, "Buckingham," [Williams] (Bayley, American Harmony, 1769).



Example 11, "Gethsemane," Belcher (Belcher, Harmony of Maine, 1794).



After the influence of eighteenth-century British psalmody, the most important influence on the New England melodic idiom has been that of British folk music transplanted to America by the hordes of immigrants from Britain's lower and middle social and economic strata. It is true that, according to Allen Britton, "the American idiom was somehow based upon the melodic idiom of contemporary folk song,"[11] which folk song idiom was essentially English in character. Britton's choice of the word "somehow" is a clue to the type of influence contemporary folk music had on the New England composers: the influence is more felt than observed.

The most important, though not so obvious, folk element to be found in the New England repertory is the use of gapped scales. George Pullen Jackson, who has done considerable collecting and analyzing of folk songs, states that:

> The folk-tunes of America are not, in the main, built up on scales of the diatonic major and minor systems which, as is well known, have assumed their present form under the demands of harmony; but on a modal system which grew out of melodic exigencies long before harmony made its conquest of the music of western civilisation. Nor do the folk-tunes of this country make use of all the tones of even these modal scales. They often employ but five or six of the seven available tones, leaving characteristic gaps in such scales.[12]

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[11] Allen Britton, "Theoretical Introductions in American Tune-books to 1800" (unpublished Ph. D. dissertation, University of Michigan, 1949), p. 350.

[12] Jackson, Spiritual Folk-Songs, p. 15.

What does emerge after a study of New England melodic qualities is that the melodic idiom is one of assimilation, or rather an unconscious synthesis of several types. The New England composer has absorbed the melodic styles of various sources--folk and popular music, Methodist hymnody, English and Genevan psalmody, and eighteenth-century parochial psalmody--and has assimilated them into a peculiarly American melodic idiom which is sometimes very forceful but often meandering; here tuneful and memorable but there simply nondescript.

Melodic Quality and Structure

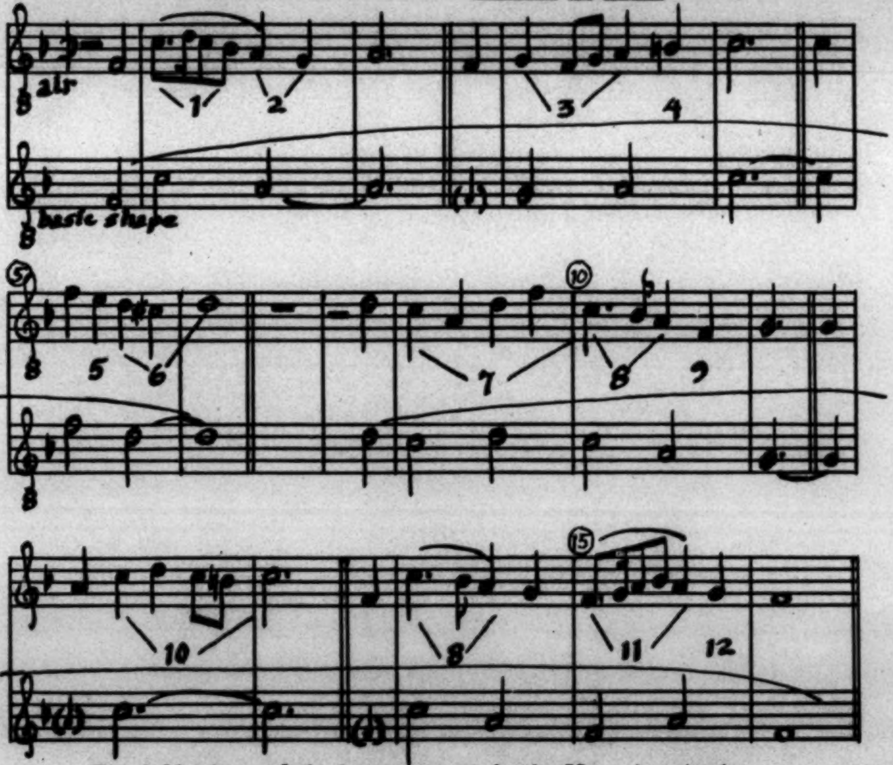
The following tunes will be analyzed both for evidence of external influence and for their innate musical qualities.

The melody of "Union" is quoted in its finished state accompanied by its unornamented version, or basic shape. It is constructed in two large complementary melodic curves, the first, six measures long, encompassing primarily an ascending hexachord F to D, the second, eight measures long, primarily a descending hexachord, D to F. Each melodic curve contains three melodic phrases of irregular length. The three phrases of the first melodic curve find their counterparts in mirror form in the three phrases of the second curve. The first and last phrases elaborately describe the major triad F-A-C, the second and fourth phrases are basically the tetrachord G-C, the third phrase is an elaboration of the tri-chord F-D, the fifth phrase an elaboration of the tri-chord A-C.

Because of rhythmically weak fourth and seventh degrees, the tune has a strongly pentatonic flavor. Stripped to its basic shape, the tune is seen to be clearly pentatonic, if one considers particularly the melodic cadences which spell out the five degrees of the F pentatonic scale.

Because the pentatonic scale lacks the tonally powerful leading tone and sub-dominant and therefore has weak major-minor implications, there is a good deal more pitch freedom than in the hierarchical major or minor scales. The freedom found in the relationship of pitches in the pentatonic scale is carried over to the rhythmic structure of the tune. Significantly, each phrase has its rhythmic individuality and no two phrases are alike. The rhythmic unity comes only from the pause at each cadence, the anacrusis, and the basic half-note pulse. Even though it lacks the firm tonal direction of a major or minor tune and does seem to wander some in the third, fourth, and fifth phrases, it is a well-shaped and well-balanced tune with good melodic unity, and clever rhythmic variety.

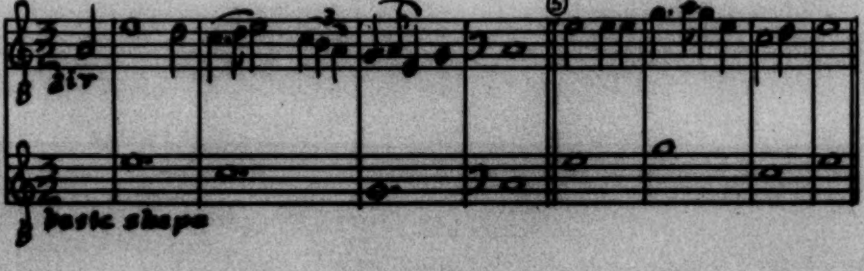
Example 12, "Union," Belcher (Belcher, Harmony of Maine, 1794)



The following melody by Morgan is basically a hexatonic tune: it uses the flat diatonic scale of A minus the sixth degree. The F is unimportant in the basic melodic structure; the only F present is an unaccented conjunct tone in measure 14. The melodic structure is one of four four-measure phrases all of which, because of range, rhythmic differences, and melodic contour, are dissimilar. The third and fourth phrases offer some surprises, particularly the third phrase cadence on E which completes a descending broken minor seventh chord. This sudden plunge of three successive descending thirds is, after all, a bit unorthodox, but were one to consider the mostly conjunct motion of the first part of the phrase, the disjunct motion toward the cadence is not illogical; there is a kind of balance between the two ends of the one phrase. The broken seventh is carried on in the next phrase in the form of an ascending G-A-C-E minor seventh.

Despite the dissimilarity of the phrases, the melody displays structural balance and unity. The first and fourth phrases are comparable in range, contour, and cadence; the second and third properly balance each other in their extremes. Phrase two, the highest of the four in tessitura, contains in measure 6 the apex of the whole melodic curve and in measure 8 the cadence on the upper E. Phrase three, on the other hand, has the lowest tessitura of the four, and contains in measure 12 the nadir of the melodic curve, the low E.

Example 13, "Amanda," Morgan (Benham, Federal Harmony, 1790).



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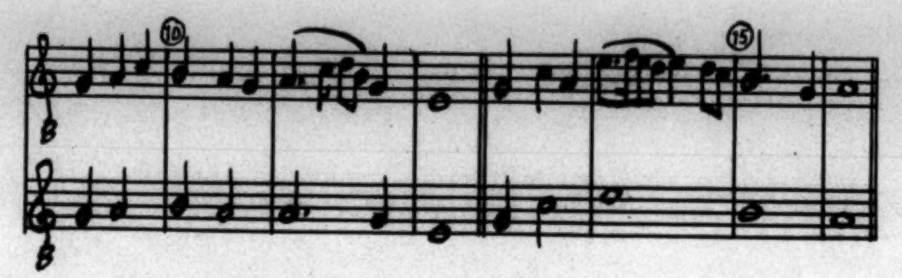


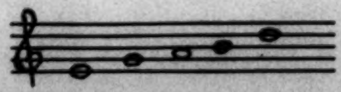
Like the previous pentatonic tune, this hexatonic tune has an easy flow to it without the compelling tonal drive and tonic inevitability.

Gapped scales like the pentatonic and hexatonic provide the pitch material for some very strange sounding tunes and oddly contoured melodies. The freedom of pitch relationships in gapped-scale melodies is apparent in the tune "Babylon," by Benham, with its frequent wide leaps and its unusual melodic cadences. The tune is not easy to sing; it is distinguishable not for its tunefulness but for its jagged contour, which is especially apparent in the second and third phrases. The final cadence is approached from above by two successive leaps of a third. The cadence does not reinforce the tonic with the strong leading tone to tonic motion found in authentic cadences; it merely ends the piece. In this tune there is no genuine melodic drive toward a cadence; no progression. The strongest melodic attraction anywhere exists between the

F-sharp and G in measures 15 and 16, the emotional as well as pitch climax of the melody. The melody may best be described as a succession of pitches which simply ends at the cadence.

Neither melodically nor rhythmically can the piece be said to be tightly organized; no two phrases are similar melodically, no two of the five phrases are the same length. The fact that it would seem to be almost haphazardly put together is in no way intended to be a value judgement; "Babylon" can be little understood on purely musical grounds. The phrase structure and the melodic contour as well as the tonality[13] is determined by the text. Benham allows the music to portray the meaning of the text through liberal applications of word painting such as the melisma on "flows," the descending fifth and long duration on "fall," the ascending melodic line on "rose," and the very ominous, biting chords on "the dead."

The melody is taken from two pitch sources. The first and final phrases are basically pentatonic melodies using the pitches of the following pentatonic scale:



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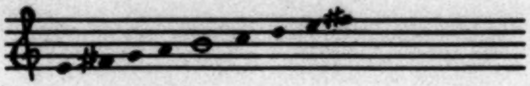
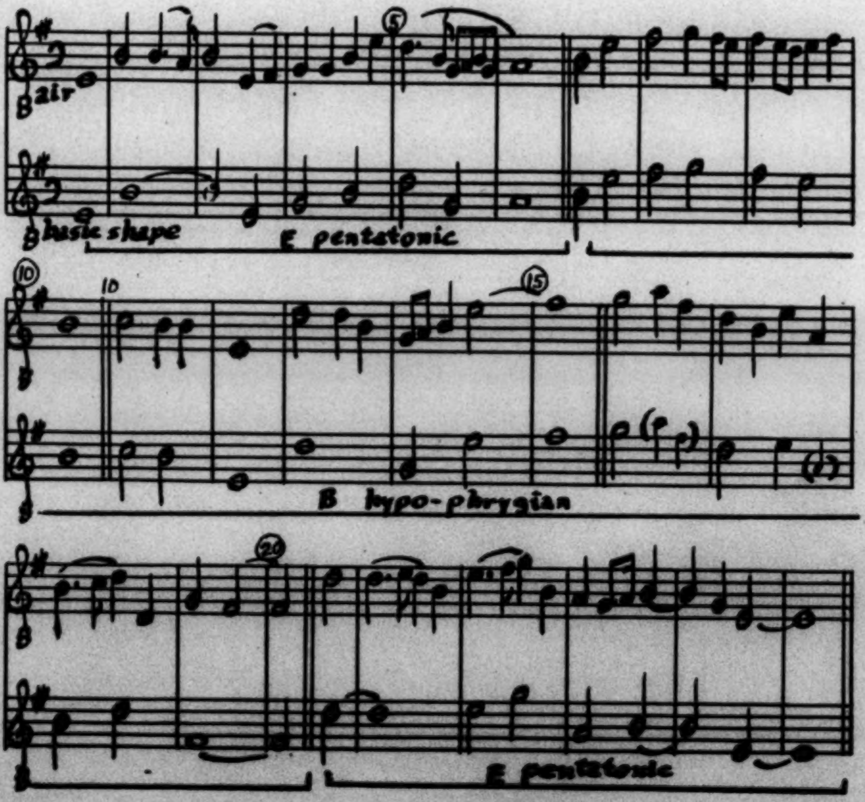
[13] The somber quality of the tonality reflects in no small way the utter loneliness and grief of the captive Israelites. The setting by Jacob French, (see Chapter II, p. 65.) of the same text is very different and bears comparison. Briefly, it may be stated that while Benham was motivated by the meaning and intent of specific words as well as the entire text, French was motivated by the structure of the poetry.

In the second phrase the F-sharp is introduced, and the C enters in the third phrase providing a contrasting hypo-phrygian feeling based on the following scale:



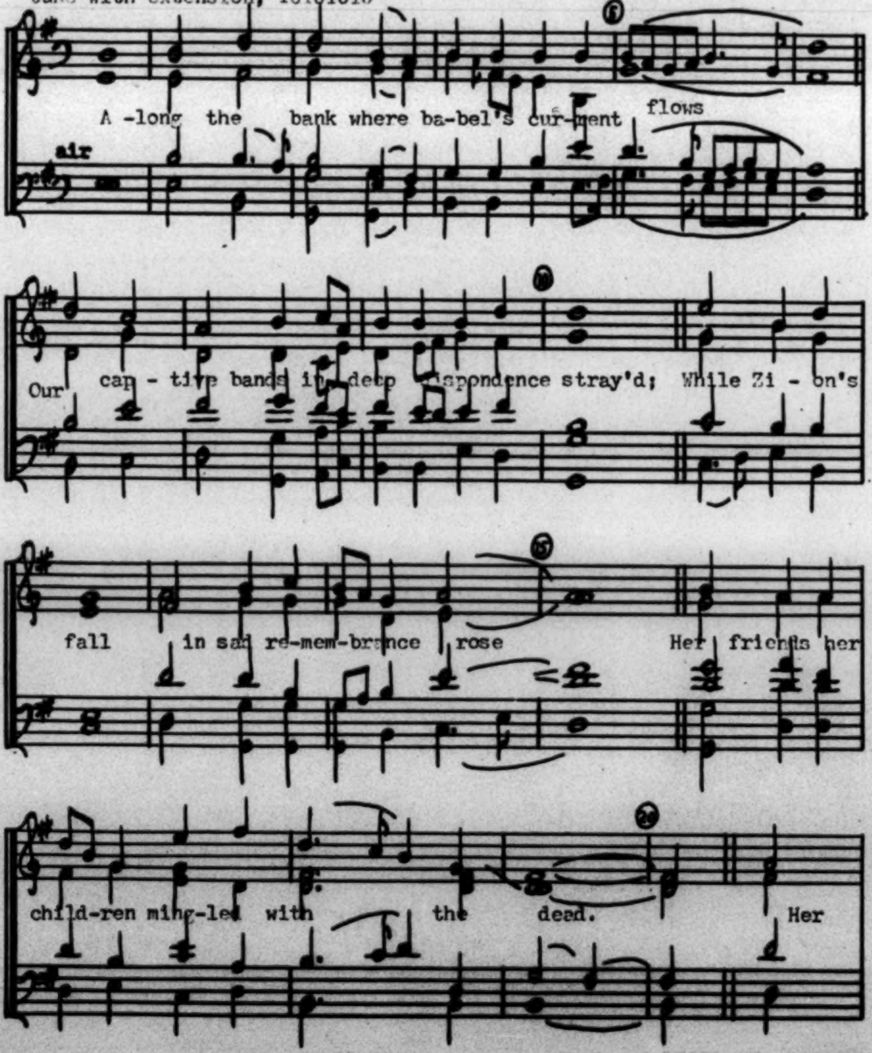
Example 14, "Babylon," Benham (Brownson, Select Harmony, [1785]).

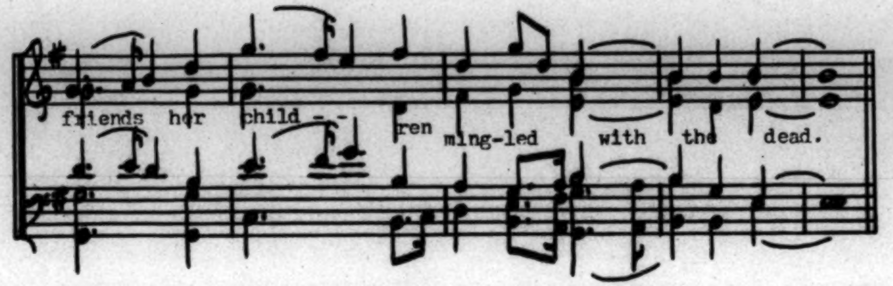

air
B
⑤
basic shape
E pentatonic
⑩
10
⑮
B hypo-phrygian
⑳
E pentatonic

The harmonization of the tune is given below as it appears in Brownson's Select Harmony.

Example 15, "Babylon," Benham (Brownson, Select Harmony, [1785]).

tune with extension, 10101010

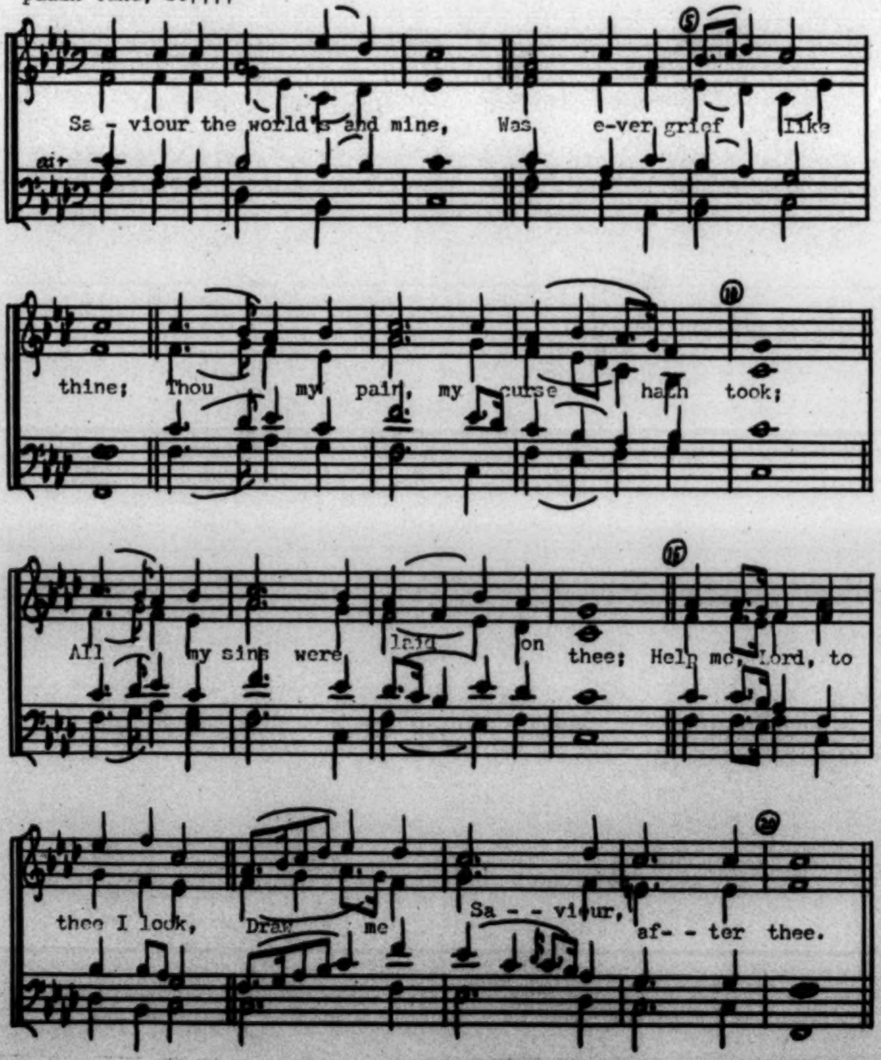

air
A-long the bank where ba-bel's cur-rent flows
Our cap-tive bands in deep despondence stray'd; While Zi-on's
fall in sad re-mem-brance rose Her friends her
child-ren min-gled with the dead. Her
⑤
⑩
⑮
⑳



The pure natural minor, or aeolian mode, is the pitch source for this melody by Pilsbury. The frequent scale-wise passages are F aeolian fragments; the leaps outline significant harmonic implications in F aeolian. There is much more obvious melodic and rhythmic unity in this tune than in the previous two, but less subtle strength. The first two phrases are antecedent-consequent, with similar rhythmic content. Phrases three and four, two antecedent phrases, use identical rhythmic and melodic material for the first two measures but vary their melodic curve toward their respective cadences. Phrases five and six are antecedent-consequent and display subtle contrasts of rhythm and contour. The whole melodic structure is separated neatly into three units, the first having an undulating contour from C down to F up to C down to F; the second having a contrasting contour from C up to F down to C up to F and down to G, and the third acting as a summary having both the descending curve of the first unit and the ascending curve of the second unit. The melody is in the tenor in the four-part setting below. Its generally clean-cut and orthodox quality is effectively offset by the freely handled elements of discord and the irregularity of phrase lengths.

Example 16, "Autumn," Pilsbury (Pilsbury, United States' Sacred Harmony, 1799).

plain tune, 667777


Sa - viour the world's and mine, Was e-ver grief like thine; Thou my pain, my curse hath took;
air
⑤
⑩
All my sins were laid on thee; Help me, Lord, to thee I look, Draw me Sa - - viour, af- - ter thee.
⑮
⑳

Timothy Swan was highly regarded throughout his long life for his gift of melody writing. Indeed, he was "poor, proud, and indolent," for "melody was ever the great object with him."[14] The two melodic arcs which form the melodic structure of his tune "Vermont" are similar in contour and pitch content. The first arc is a short one, covering the first five measures, the melody ascending quickly from F to F and gently descending to the G in measure 5. The second arc is considerably longer. It begins on the F, ascends in wave-like motion to the D, pauses on the reiterated C, then in measure 12 ascends quickly to the high F and unhurriedly descends via an embellished F major scale to the lower F. The two melodic arcs are in the same relationship as antecedent-consequent phrases. Not only does the second arc complement the first by cadencing on the keynote, but it seems to be a more complex version of the first melodic arc. Both arcs ascend from F to F pausing on C; both emphasize D either on the ascent or the descent; both reach the high F by a leap of a perfect fourth; both melodic segments descend gradually by conjunct motion. One might compare measures 1-2 to measures 7-12, and measures 2-5 to measures 12-16.

The melody is harmonized in the example below taken from

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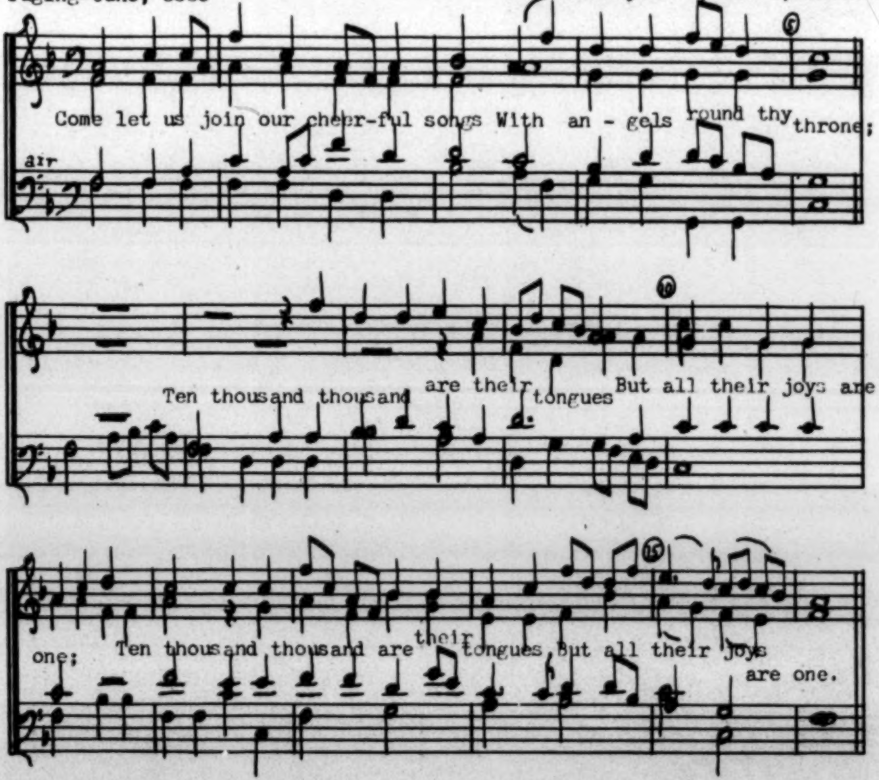
[14] Chase, America's Music, p. 137.

Swan's New England Harmony.

Example 17, "Vermont," Swan (Swan, New England Harmony, 1801).

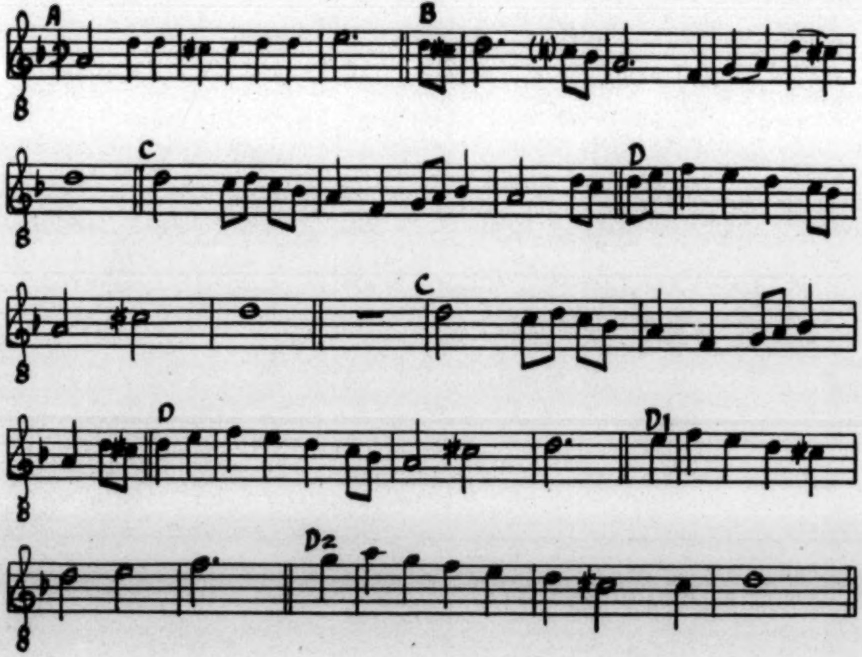
fuging-tune, 8686 from hymn 62, bk. I, Watts


air
Come let us join our cheer-ful songs With an - gels round thy throne;
Ten thousand thousand are their tongues But all their joys are
one; Ten thousand thousand are their tongues But all their joys are one.
5
10
15

Most New England tunes are constructed with dissimilar melodic and harmonic material in each phrase; that is, no two phrases are identical melodically or harmonically. Occasionally one finds in the longer double or particular meter tunes a repeated musical phrase with different text. One certainly finds short melodic motives recurring from phrase to phrase or in a phrase-long sequence. But the complete recurrence of a melodic phrase or a harmonic progression is infrequent. And rare indeed is the recurrence of a phrase effected without a pair of repeat signs.

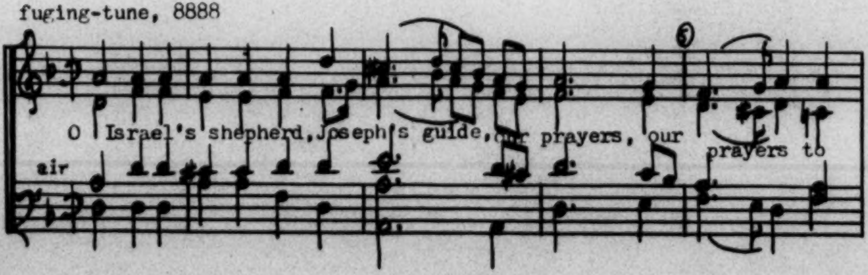
The melodic structure in French's "Carolina" is the result of a well-laid plan. While maintaining its easy, natural fluidity and without seeming to be tightly controlled, the piece contains a very cleverly handled sectional repeat as well as a rather extended melodic sequence. If one were to label phrase by phrase the melodic content, he would have a melodic plan A B C D C D D_1 D_2. The third and fourth phrases are repeated, but the repeat is taken at the beginning of the fuging section. The melodic idea of the chordal third phrase is made to fit the polyphonic texture of the fifth phrase with only slight melodic and harmonic changes. Phrases seven and eight are sequence-like extensions of phrase six. The smoothness of the lines, the clarity of the tonal direction, the fullness of the sonority, and the obviously unified melodic plan would identify the composer as a careful craftsman, who does not allow rhythmic or melodic "flights of fancy."

Example 18, "Carolina," French (in Genuchi, "Jacob French," App. p. 70).


A
B
C
D
C
D
D1
D2

Example 19, "Carolina," French (in Genuchi, "Jacob French," App. p. 70).

fuging-tune, 8888


⑤
O Israel's shepherd, Joseph's guide, our prayers, our prayers to
air

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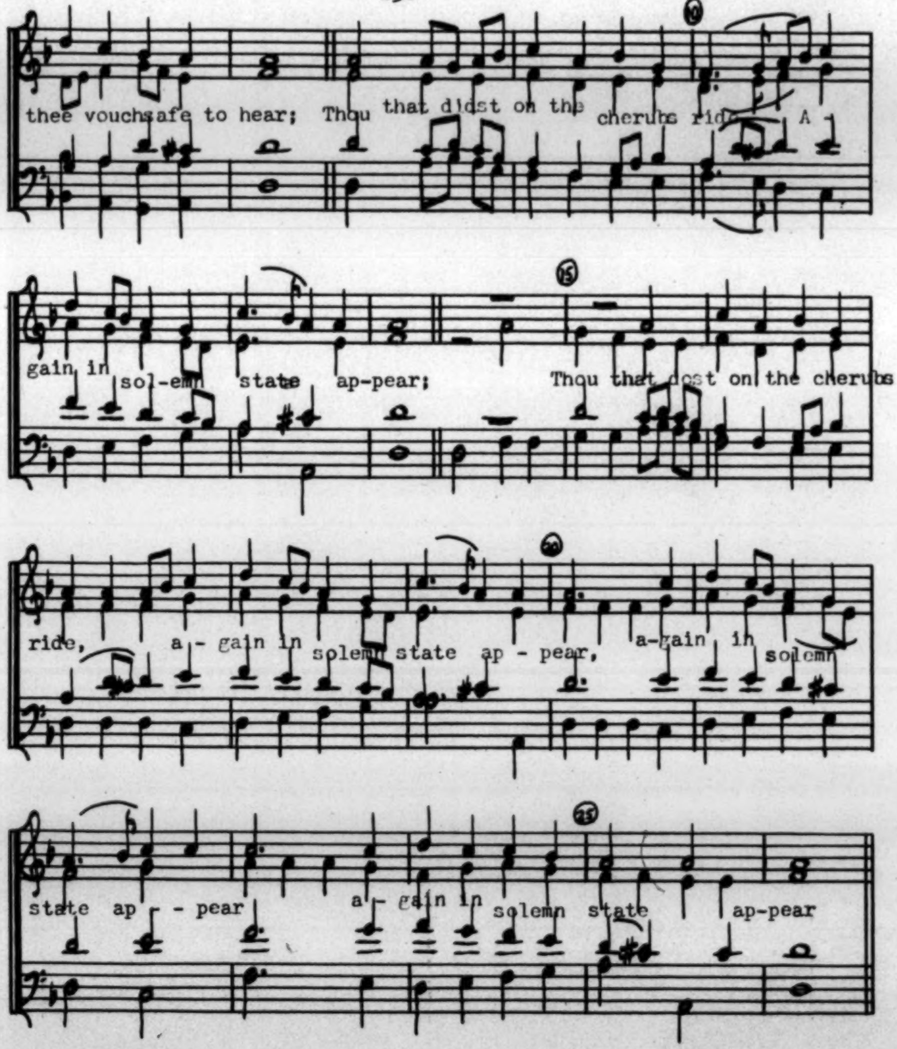
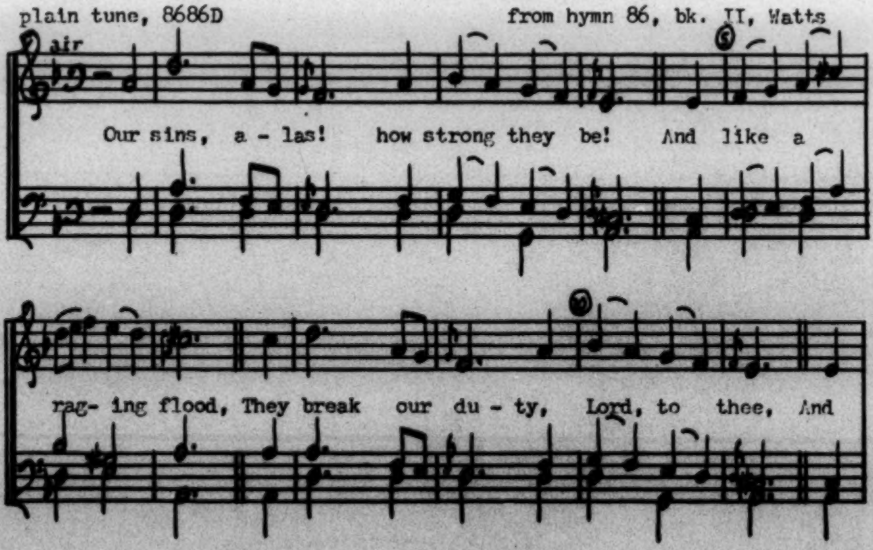
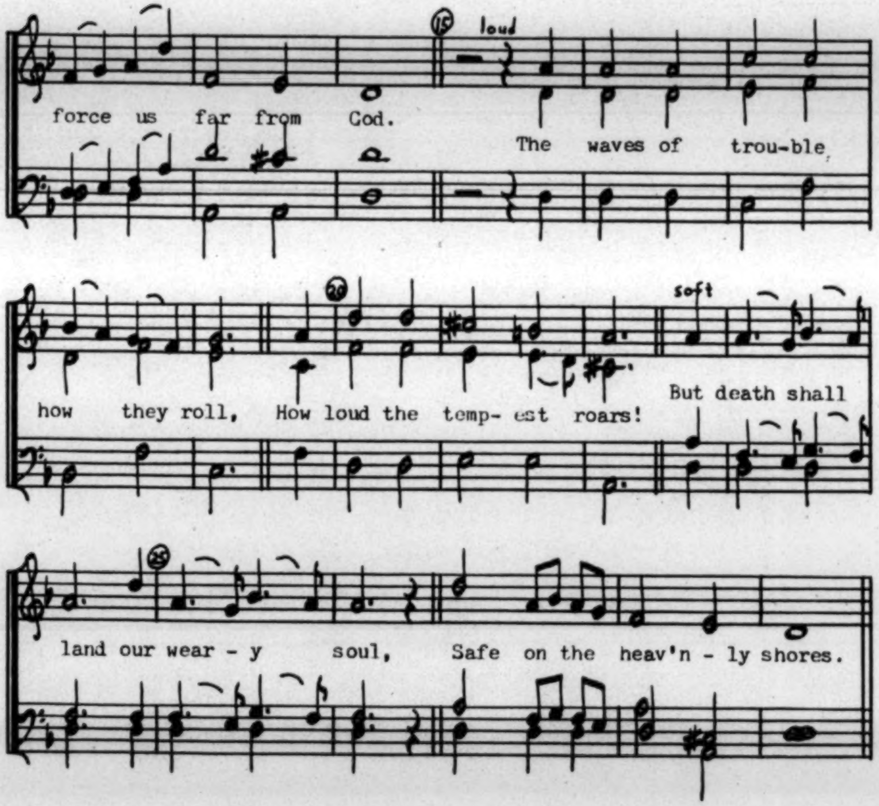

⑩
thee vouchsafe to hear; Thou that didst on the cherubs ride, A -
⑮
gain in sol-emn state ap-pear; Thou that dost on the cherubs
⑳
ride, a - gain in solemn state ap - pear, a-gain in solemn
㉕
state ap - pear a - gain in solemn state ap-pear

Kimball's "Tunbridge" has several phrase repetitions unimaginatively but very correctly executed. The phrase structure would be labeled A B A C D E f f G. The first and third phrases are identical; a melodic idea from the second phrase recurs in phrase four; the seventh phrase is made of two identical short fragments. The measure structure is 4 3 4 3 (1) 4 3 4 3. The melody is in the top voice and is quite consistently paralleled by the medius at the tenth with the bass acting very often as a supportive pedal. The parallel tenths and frequent grace notes lend to the whole piece the aura of nineteenth-century sentimental hymnody. It undoubtedly was readily acceptable to the reformers for it had none of the Yankee crudities, excesses, or primitivisms. It was thoroughly "correct," but very dull.

Example 20, "Tunbridge," Kimball (Village Harmony, 1798).

plain tune, 8686D from hymn 86, bk. II, Watts


air
Our sins, a - las! how strong they be! And like a
rag- ing flood, They break our du - ty, Lord, to thee, And


force us far from God.
15
loud
The waves of trouble,
how they roll, How loud the temp- est roars!
20
soft
But death shall
land our wear - y soul, Safe on the heav'n - ly shores.
25

Melodic Ornamentation

The New England composers generally avoided the embellishments of florid Wesleyan hymnody.[15] However, they did advocate a

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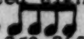
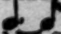
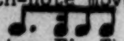
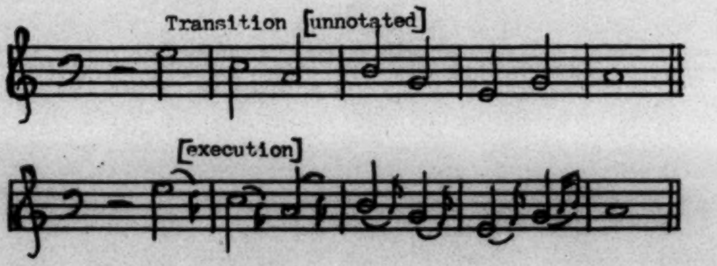
[15] A mild kind of florid Yankee hymnody did exist in the form of conjunct eighth-note and dotted eighth-sixteenth-note movement in $\frac{3}{2}$ and Ↄ meters (for example,  ,  , ). See Style 2 tunes, Part II, pp. 350-363; also Chapter IV, The Nature and Use of Discord, pp. 155-231.

controlled kind of embellished singing in the form of unnotated, improvised "graces of transition."[16] These "graces" were only meant to aid the singer in manipulating a disjunct melodic line and were not intended to obscure or decorate the melody. The prevailing attitude toward ornamentation of this sort was "transition, as well as trills, had better be omitted than badly performed."[17] Daniel Read provides specific examples of the "graced" and "ungraced" melodic passage.

Example 21, Graces of Transition (Read, American Singing Book, 1785, p. 8).



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[16] The whole matter of ornaments and improvised embellishments is the subject of a dissertation by Hans Engelke, "A Study of Ornaments in American Tunebooks" (unpublished Ph.D. dissertation, University of Southern California, 1960).

[17] Daniel Read, The American Singing Book (New Haven: The Author, 1785), p. 9.

In his explanation, he is particularly anxious that singers not form discords by dwelling too heavily on the graces.

> I have given an example of transition page 8, in which the little notes slurred to the minims must not be considered as adding anything to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another, and if performed well it renders the melody much more agreeable than to pass abruptly from one note to another: but singers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.[18]

Amos Pilsbury's explanation of the grace of transition, or simply "transition," is more concise than Read's; his examples are more explicit.

> Transition is sliding gracefully from one note to another. It is necessary, in performing this grace, to roll through the intervals between the notes with such elasticity of voice, as not to introduce any distinct notes or sounds; as this would alter the sense of the composition, and frequently cause discords. See the following example.[19]

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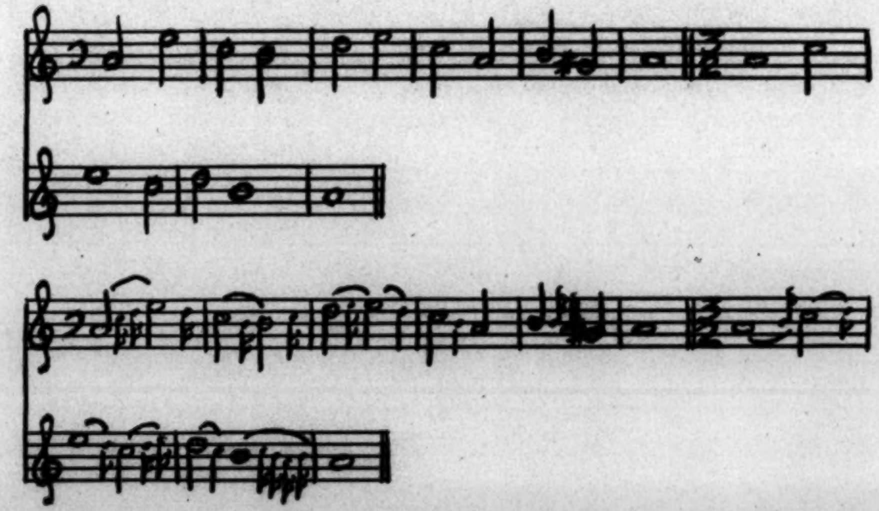
[18] Read, American Singing Book, p. 9.

[19] Amos Pilsbury, United States' Sacred Harmony (Worcester: Thomas and Andrews, 1799), p. 10.

Example 22, Grace of Transition (Pilsbury, United States' Sacred Harmony, 1799).



The English tunesmith Aaron Williams writes:

> A grace is a shake, turn, or humour of the voice, or instrument, which, when rightly perform'd, is the perfection of harmony. But of these there are several sorts.[20]

The "grace of transition" was the rural English equivalent of just one of the many ornaments, or graces, then still used in

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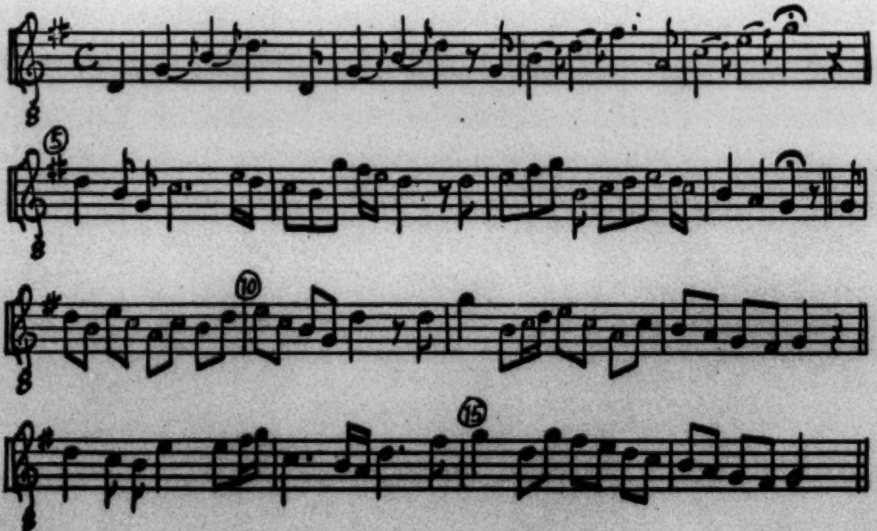
[20] Aaron Williams in Daniel Bayley, The American Harmony (Newburyport: Daniel Bayley, 1769), p. 18.

XUM

continental opera and cantata. It and the trill were usually the only melodic ornaments used by the Yankees. The "grace of transition" was used most frequently in singing the melody.

The Yankees' unnotated graces of transition are found written out as grace notes in Holyoke's "Edinburgh." Of particular interest is the contour and motion of the ungraced melody--it is basically disjunct, the grace notes performing the function of the graces of transition.

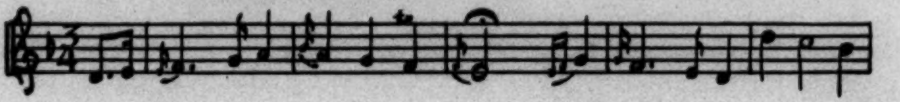
Example 23, "Edinburgh," Holyoke (Holyoke, Harmonia Americana, 1791).



Of particular importance to the fate of the Yankee idiom around the turn of the nineteenth century was the popularity of imported embellished Wesleyan hymnody, which had many of its roots in the popular solo-song style of the British theater. Florid, solo-style Wesleyan hymn tunes with their many trills and grace notes and intricate melodies helped to toll the death knell for the sturdy, robust Yankee tunes.

The grace notes present in this eighteenth-century example of florid Methodist hymnody serve an importantly different function than did the Yankee graces; for most of these graces are appoggiature, acting as ornaments or accents to rhythmically important pitches in a conjunct melody, rather than as passing tones connecting pitches in a disjunct melody.[21]

Example 24, "Ah, Lovely Appearance of Death," Lampe (in Chase, America's Music, p. 49).



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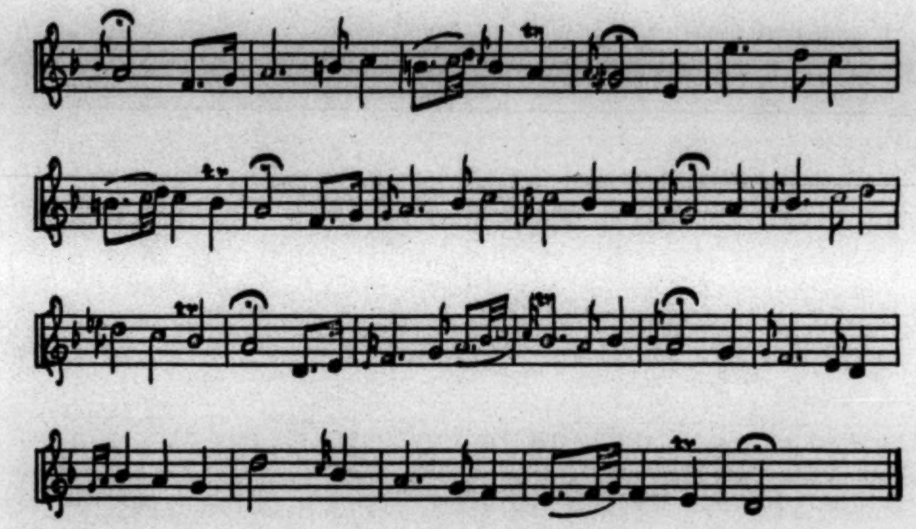
[21] It was excessively ornamented hymnody of this type which became so popular with the English Methodists by the middle of the eighteenth-century and prompted John Wesley to (unsuccessfully) inveigh against florid singing and embellished hymnody and set forth his own standards in a manifesto—hymn collection published in 1761, entitled Select Hymns for the Use of Christians. (Chase, America's Music, p. 50). It is interesting to note, however, that the music which after 1820 eventually replaced the New England repertory was the very plain and unornamented music of Lowell Mason and Thomas Hastings.



The popularity of florid hymnody in America toward the end of the eighteenth century was due not only to the prodigious efforts of Andrew Law and his fellow clergymen-reformers, but also in no small measure to its similarity to the solo-song style of popular musical theater.[22]

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[22] The year 1793 saw the opening of major theaters in New York and Philadelphia.

> "During the years after 1793, American city-dwellers were exposed to an ever increasing store of European-style secular song, first in the theaters and then, with the music publishers' help, in their homes. Their musical taste was changed by the encounter, and the music of the Yankee tunesmiths, heretofore the social music of the people, was doomed to oblivion."

(Crawford, Andrew Law, p. 266).

Sad as one is to read of the demise of a once vigorous, flourishing, and robust art form such as the Yankee psalm and hymn tunes, a grim amusement takes hold of him when he learns that the American church-going public of the early nineteenth-century had very possibly been the victims of an unwitting deception perpetrated by sincere, but misguided reformers.[23]

Melodic Independence and Air Domination

Up to this point, investigation of the New England melodic style has focused exclusively on the tenor melody or air; but the question now must be raised: How do the other melodic lines, the other voice parts, relate to the primary melody, the tenor air? Even though the New England tonal system is a diatonic-polyphonic one, it is very much an air-dominated tonality. For Billings, the "grand difficulty in composition, is to preserve the air through each part separately, and yet cause them to harmonise with each other at the same time."[24] Other compiler-composers write about the practice of "following after the air."

What is the meaning of "following after the air?" How can the "air be preserved through each part?" "To follow after the air" and "to preserve the air" are two rather different concepts very indistinctly spelled out by the New England composers and hardly more than vague notions in their writings. The tenor melody, or air, was composed first; the other voices were added in succession--usually in the order of bass, treble, and alto. The other voices "followed after the air" because they were composed after the air. The air, since it was the chief melodic line and was composed first, ordinarily possessed the greatest melodic and rhythmic interest. It also generated the harmony and established the tonality. The alto, or counter, usually possessed the least rhythmic and melodic interest because it was composed last and had to conform to, or as Billings says, "harmonize with," three other parts.

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[23] See Crawford's chapter on Andrew Law's Musical Style, especially pages 263-266.

[24] Billings, Continental Harmony, p. XXXI.

The concept of "following after the air" meant that in being composed after the air, the bass, treble, and counter quite naturally employed some of the melodic and rhythmic patterns of the air and often parallled the air at the intervals of a third, fourth, fifth, sixth, octave, or even rarely a seventh. Although the other voice parts did not ostensibly imitate the tenor air except in the case of the fuge, they "partook" of the air; that is, they employed some of the rhythms, melodic patterns, elements of discord. This is not so much a theoretical issue as it is simply a practical problem and a pragmatic solution to it. The concept of "following after the air" was one involving melodic dependence on the air or air-domination. It was the emphasis on "following after the air," with its tonal and harmonic implications, which led to a tune's harmonic orientation.

What Billings perhaps meant by "preserving the air through each part," and what careful analysis of the bass, treble, and alto melodic lines of any given piece will reveal is the concept of melodic independence of each voice part. "To preserve the air" meant to maintain a certain degree of melodic independence and freedom from the complete domination of the tenor air; or in other words, to make each other voice part interesting in its own right. It was the emphasis on "preserving the air" which led to a tune's polyphonic orientation.

Most New England psalm and hymn tunes are a curious and delightful blend of chordal and polyphonic textures.[25] An analysis

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[25] It is true that the New England tunesmiths were not theoretically inclined, nor could they have been expected to develop any theoretical system. Their tunes, however, do indeed indicate that both "following after the air" and "preserving the air" were commonly held principles of melodic and tonal organisation, whether the tunesmiths elucidated them or not.

XUM

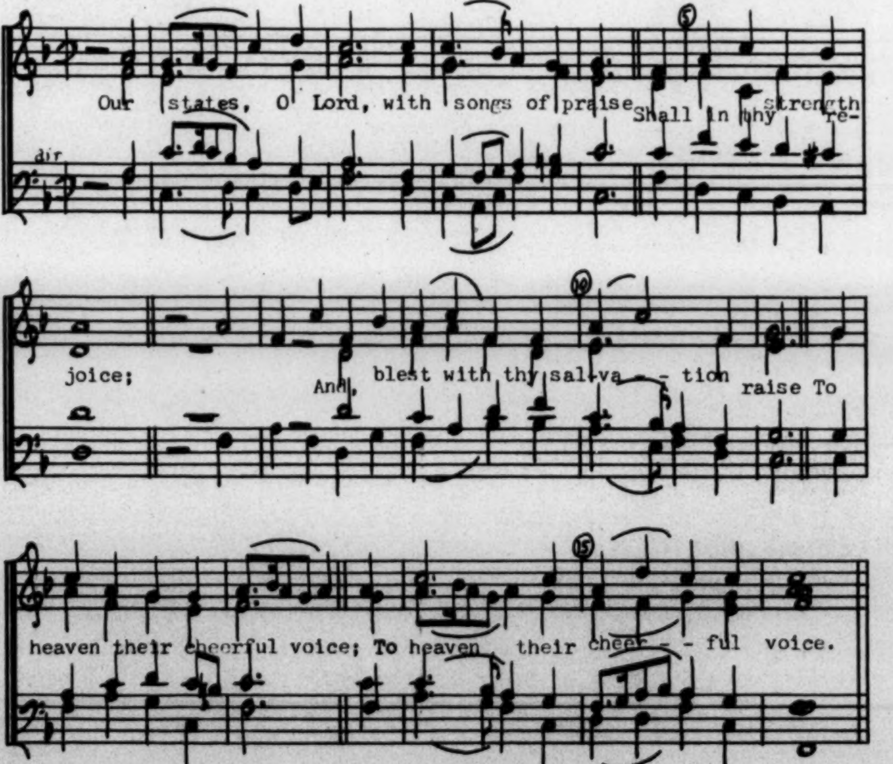
of Supply Belcher's "Union" will illustrate the opposite, yet complementary, concepts of conformity ("following after the air") and independence ("preserving the air"). Discords are encircled; the air is in the tenor.

In following after the air the bass often parallels the air and is often rhythmically identical to it, but it never uses that lively ornamental figure in measure 2. In measure 2, the bass parallels the tenor briefly in sixths; in measures 3 and 4, thirds; measure 6, tenths; measures 11, 13, and 15, thirds. In addition to this parallel melodic motion, the bass follows after the air with simultaneous identical rhythm patterns, as in measures 4, 11, and 15. The treble follows the air by employing some of the rhythmic and melodic figures of the air, but never does it parallel the air except very noticeably in the first half of measure 2. The ornamental figure recurs again in measure 14. The treble in measure 4 can be seen as a simpler version of the tenor in measure 2; certainly the basic descending lines--C, B-flat, A, G-- are identical.

The counter, or alto, is made to parallel the air in octaves in measures 2 and 3; 11, 12, and 13; 15 and 16; in thirds in measure 6; and in fourths in measures 13 and 14. It presents the ornamental figure in measure 15, though more in imitation of the treble than in following the air. Melodic freedom or independence is less well preserved in the bass than in the alto and treble. The bass and tenor act as a pair with a good deal of similar melodic motion if not parallel. The only real independence in the bass line exists in measures 2, 8-10, and 16. Elsewhere it "follows the air" or is made to support the harmony. In relation to the tenor, the treble moves mostly in oblique and contrary motion, less often in similar motion, and for one half measure only, in parallel motion. It is mainly disjunct, whereas the tenor is conjunct. Melodically it is quite independent of the tenor, although, because of the prominence of A and C in its cadences and melodic patterns and because it must ultimately harmonize with the other parts, it lacks the sure sense of melodic and tonal direction which the tenor and bass have. The independence of the alto line is the cause of most of the discords in the piece. It is the sustained alto E in measure 2 against which the treble, tenor, and bass (F, B-flat, D) move to form the triple discord on the last part of the first unit beat. It is also the alto against which the tenor and bass in measure 4 form a ninth and a seventh respectively. The alto itself in measure 4 becomes a sustained discord tone, its resolution an unaccented conjunct seventh. In measure 11, it is not the alto's "following after the air" which causes the sustained tone discordant E; rather it is the alto's independence, or "preserving the air." Likewise in measures 14 and 16, the alto line is not made to follow the air (except rhythmically); in preserving its own independence it is made to clash with the air forming with the air in measure 14 a ninth (also a second with the treble) and in measure 16 a seventh.

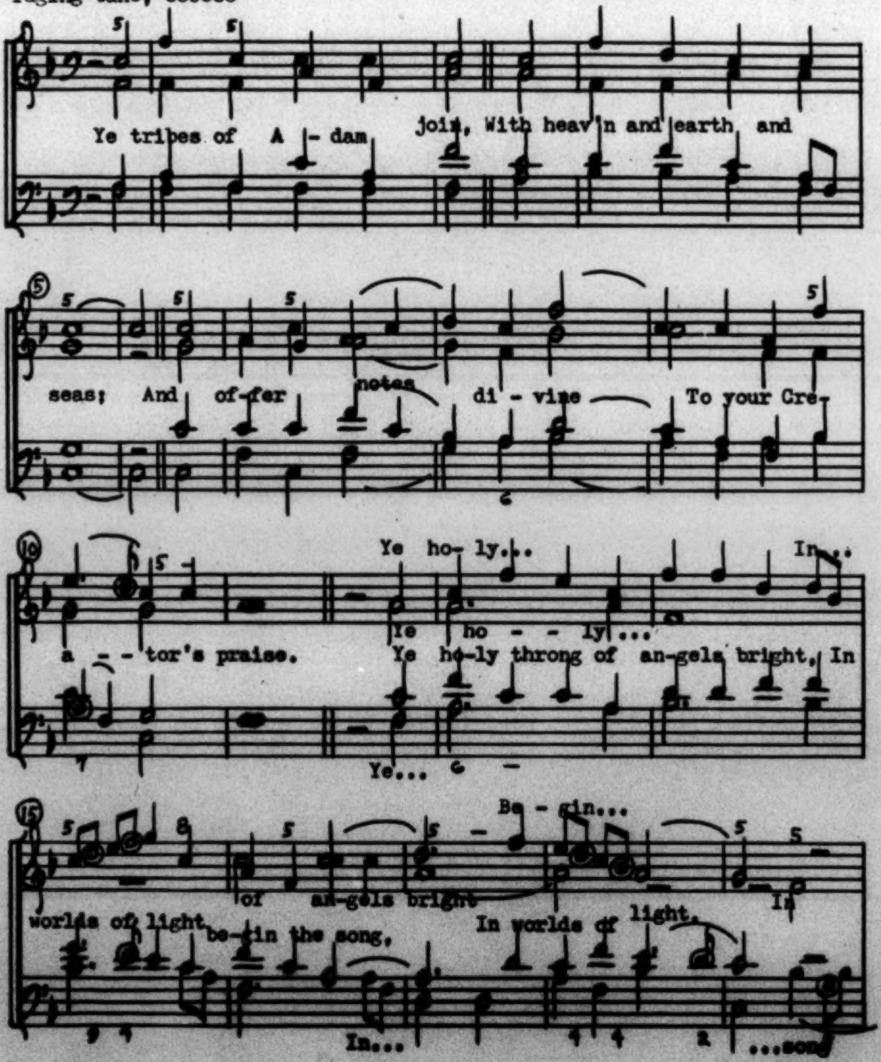
Example 25, "Union," Belcher (Belcher, Harmony of Maine, 1794).

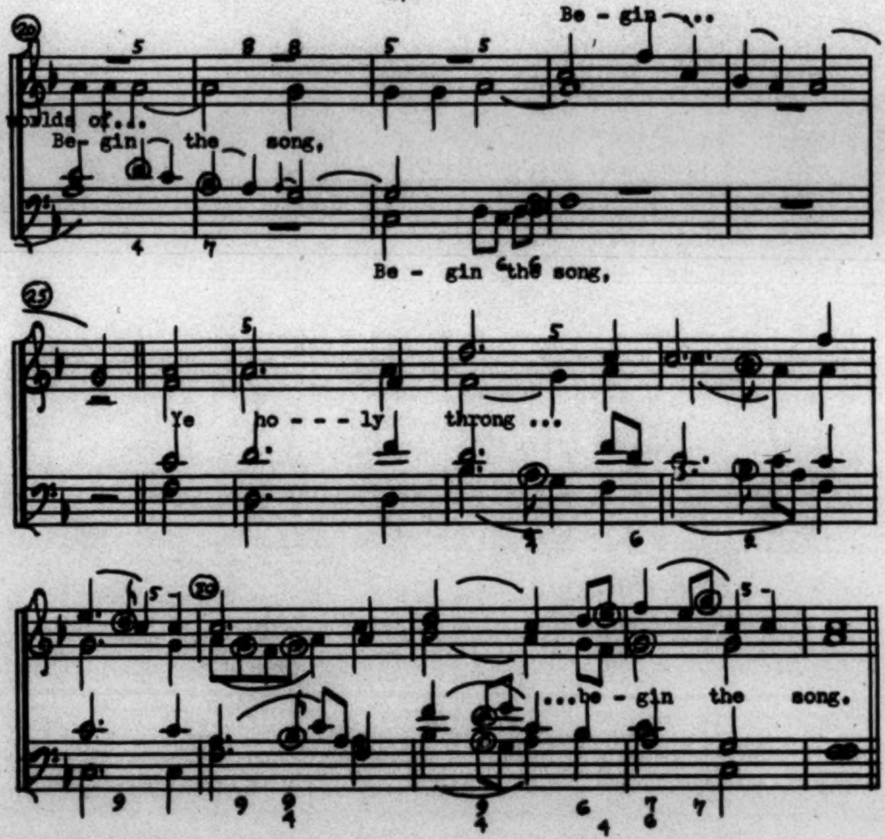
fuging-tune, 8686 from Ps. 21, Watts


⑤
Our states, O Lord, with songs of praise Shall in thy strength re-
air
joice;
⑩
And, blest with thy sal-va - - tion raise To
heaven their cheerful voice; To heaven their cheer - - ful voice.
⑮

The final phrase of the following tune by Timothy Swan illustrates a typical situation when the treble "follows after the air" in exact imitation and when each voice part is moving in its own graceful melodic curve to its own cadence.

Example 26, "Lyme," Swan (Swan, New England Harmony, 1801).
fuging-tune, 666688


Ye tribes of A - dam join, With heav'n and earth and
seas; And of-fer notes di - vine To your Cre-
a - - tor's praise. Ye ho-ly throng of an-gels bright, In
Ye ho-ly...
Ye ho - - ly...
In...
Ye...
Be - gin...
of an-gels bright
worlds of light be-gin the song, In worlds of light. In
In...
...song
5
6
10
15

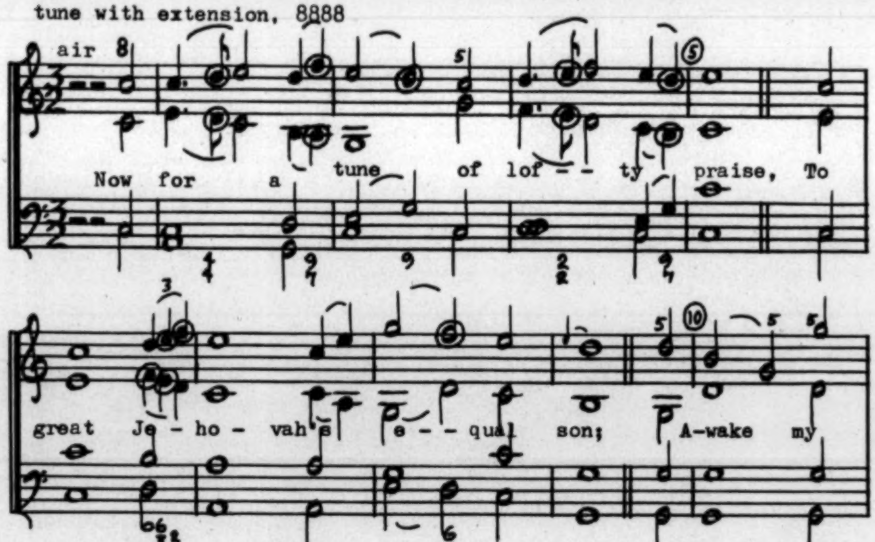

20
Be - gin ...
worlds of...
Be- gin the song,
Be - gin the song,
25
Ye ho - - - ly throng ...
30
...be - gin the song.

The air at measure 29 is particularly disjunct. The pattern in measure 30 is followed, or imitated, by the treble in measure 31. The pattern in the air produces an unaccented conjunct tone, E, with the bass following on the unaccented conjunct tone A; the same pattern in the treble produces an unaccented disjunct tone, G. The alto (counter) elsewhere in "Lyme" moves about a great deal, though it is limited in range and lacks a sense of direction.

Nevertheless, in the final phrase, the alto exerts its independence, clashing with the tenor to form one of the most poignant discords of the entire piece. In pursuing its graceful melodic curve, the alto in measure 30, second unit beat, sounds the pattern A-G-F, which is both an ornamentation of the following G, as well as a filler between B-flat and G. The eighth-note F is obviously important in the ornamental figure though not to the basic shape of the entire line. The alto F is not a discord element, but aided by the treble E passing against it, it creates the major seventh, F-E. On the next beat the alto G acts as a sustained anticipation of the G in the penultimate chord. Against the tenor A it forms a seventh; against the treble F, another seventh. The alto and treble cross the bar line sounding similar (not parallel) sevenths.

Another case of "following after the air" and the discords resulting, is shown in the first phrase of Swan's "Burwick," which is momentarily heterophonic. The air is in the treble. The tenor follows simultaneously with a simpler version of the air two octaves below. It becomes independent by its quick ascent to middle C at the end of the phrase. The alto follows the air only rhythmically; its melodic motion is contrary until the last three notes of the phrase. The tenor in its simplififed version avoids the unessential tones: the ornamental and the filler tones which bedeck the treble.

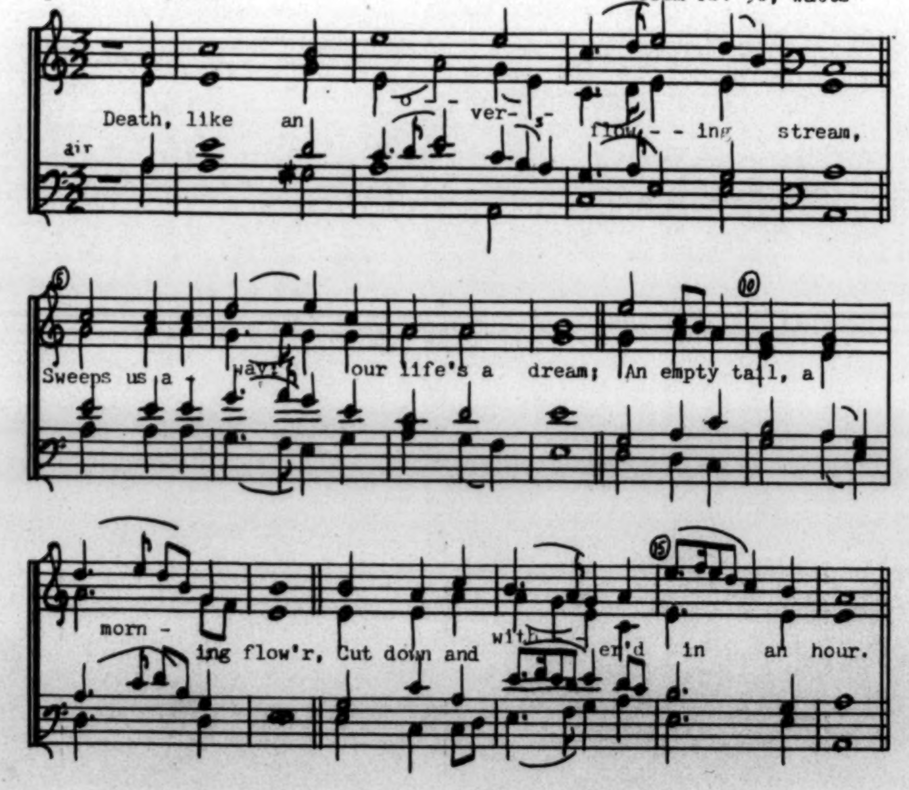
Example 27, "Burwick," Swan (Swan, New England Harmony, 1801).


tune with extension, 8888
air
Now for a tune of lof - - ty praise, To
great Je - ho - vah's e - - qual son; A-wake my
voice in heaven - ly lays, Tell the loud
won- ders he hath done;
Tell . . .

Justin Morgan's "Amanda" furnishes additional examples of both "following after the air" and "preserving the air."

Example 28, "Amanda," Morgan (Benham, Federal Harmony, 1790).

plain tune, 8888 from Ps. 90, Watts


air
Death, like an o- ver- s- flow- - ing stream,
5
Sweeps us a- way; our life's a dream; An empty tail, a
10
morn - ing flow'r, Cut down and with- er'd in an hour.
15

The cross-relation in measure 1 was probably intentional. Although composers (perhaps their engravers or typesetters?) seem generally to have been rather lax in the application of accidentals, the individuality and direction of the bass and alto lines would confirm the logic of a cross-relation at this point. The melodic pattern in the air in measure 2 provides two unaccented conjunct tones;; its imitation in the treble and alto in measure 3 provide an unaccented conjunct tone pair and an accented conjunct seventh. The G in the alto in measure 2 is interesting as well as typical. The alto line alone possesses no little charm; this G is one of the reasons. Although the alto line is made to harmonize with the other parts and pretty much follows the air, a bit of individuality is inserted with the creation of this accented conjunct seventh.

Is there an explanation for the use of parallel eighths and fifths other than that the Americans were somewhat naive and perhaps crude? Could it have been their imitation of inferior English models? Murray Barbour tries to be objective on this score, but fails to provide a convincing explanation. He calls parallel eighths and fifths "forbidden," and those who use them "violators."[26] If one accepts the principle of "following after the air," however, he will appreciate the parallel fifths, octaves, and occasionally sevenths found throughout the repertory, and in particular in measures 3 and 11 of the above example, as stylistic trait and not a mere crudity. In measure 14 the discords are the result of each of the other voice's melodic and rhythmic independence from the air. The discords in the treble in measure 15, however, are the direct result of the treble's attempting to imitate the air of measure 14.

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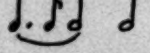
[26] Barbour, Church Music of Billings, p. 112.

The principles of "following after the air" and "preserving the air" must be applied to the tunes in the New England repertory if one is to understand certain parallel melodic patterns and specific discords as stylistic traits and not mere crudities or violations. It is of little merit to apply standards of European harmonic and melodic practice to a repertory of music which conforms so little to that practice. In order to understand the Yankee system and to appreciate the tunes on their own terms, it is as important to apply Yankee standards to them, as it is to use a Yankee oriented vocabulary. The terms "following after the air" and "preserving the air" are Yankee terms. Although the theoretical implications of these terms were little understood, the Yankees nevertheless used them, and the principles which these terms represented were exemplified throughout the repertory.

XUM

CHAPTER VI

TEXTURE

Although discussion of texture[1] in the tunebook introductions is virtually non-existent, the tunesmiths display four basic, clearly-defined types of texture in their psalm and hymn tunes. "Chordal texture" is a texture of block chord movement, each voice part moving in the same rhythm to the same words at the same time, in syllabic style of declamation, that is, with a single note per syllable of text. Within this limitation, some ornamentation is allowed if it does not exceed two slurred notes or two beamed eighth-notes per phrase. "Free" or "ornamented chordal texture" is a texture of basic chords either mildly or extensively ornamented, each voice part moving not necessarily in the same rhythm but to the same syllable of the text simultaneously, in a mildly melismatic style of declamation, that is, with more than one and often several tones per syllable of text. The rhythm  in $\frac{3}{2}$ would fall under this heading. "Fuging texture" is the term given to a kind of polyphonic texture in which there are successive

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[1] Texture can be defined as the characteristic arrangement of horizontal (melodic) and vertical (harmonic) elements in a piece of music.

XUM

entries of each voice part to the same text.[2] The imitation, which is usually rhythmic and sometimes melodic, is not carried for more than two or three beats beyond the entry of the final voice before it breaks down into a type of texture called "free contrapuntal texture."[3] This is texture in which each voice part exhibits its greatest melodic and rhythmic as well as textual independence. In addition to the four main types of texture, the New England repertory also contains examples of single-voice monophonic texture and simple two-voice contrapuntal texture in which both voices are rhythmically identical.

Of the 174 New England tunes used for this study, only sixteen of them have a texture which is not in some phrase extensively ornamented or fuging. The following tune by Daniel Belknap is nearly chordal with syllabic declamation except for the unaccented discord elements in measures 2, 3, 4, 10, 11, and 12. The phrase which makes it a tune with extension (twx) is the added third phrase; it is in simple two-voice texture with strict syllabic declamation.

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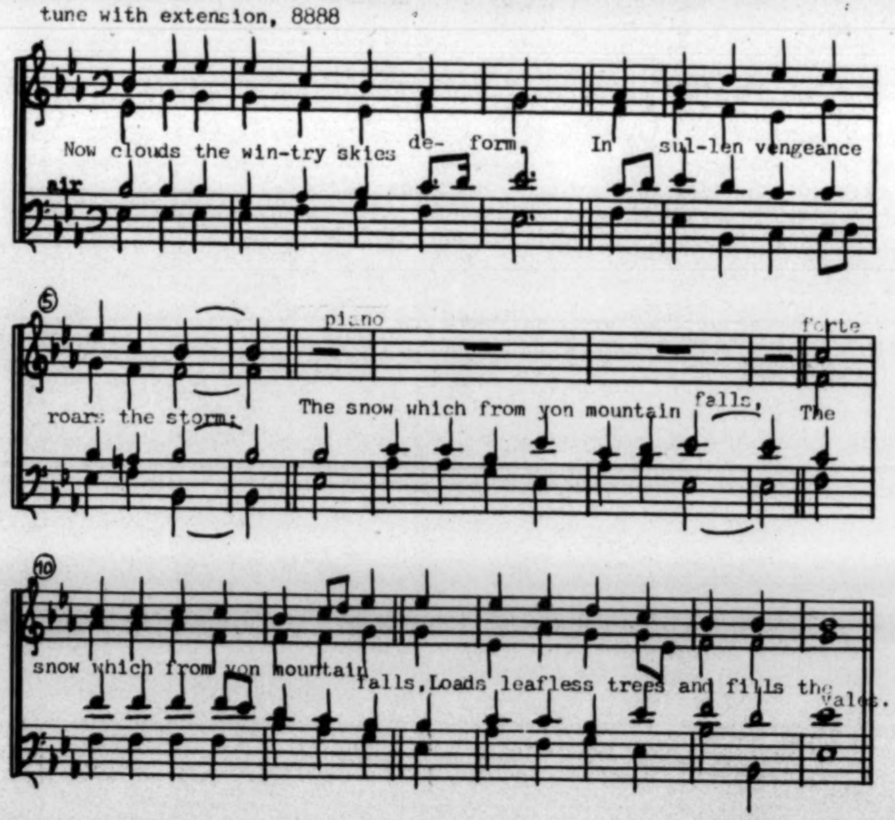
[2] It can further be described as "quasi-imitative" or "incipient imitative fuging texture," for any imitation that does occur, occurs only at the beginning (usually three or four notes) of the entering melodic part.

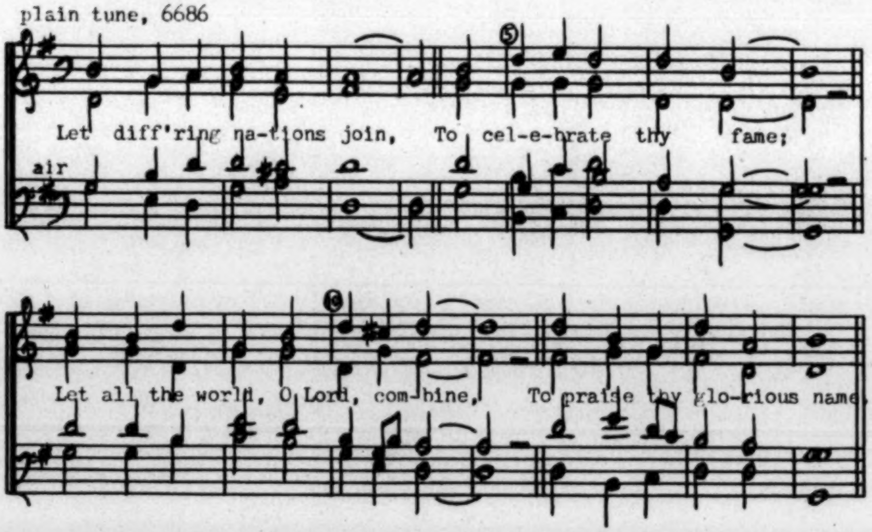
[3] Fuging texture is found exclusively in fuging-tunes; free contrapuntal texture is found most often in fuging-tunes but may appear briefly in tunes with extension. See "Wakefield," by Benham, p. 285.

Example 1, "Winter," Belknap (Belknap, Evangelical Harmony, 1800).


tune with extension, 8888
Now clouds the win-try skies de- form, In sul-len vengeance
air
roars the storm; The snow which from yon mountain falls, The
piano
forte
snow which from yon mountain falls, Loads leafless trees and fills the vales.
5
10

Of the sixteen non-ornamented tunes in the repertory, only a quarter are chordal throughout. "Warren" by Lewis Edson is about the closest thing there is in the repertory to strict chordal texture.

Example 2, "Warren," Edson (Atwill, New York Collection of Sacred Harmony, 1795).


plain tune, 6686
⑤
Let diff'ring na-tions join, To cel-e-brate thy fame;
air
⑨
Let all the world, O Lord, com-bine, To praise thy glo-rious name.

The tunes in ornamented or free chordal texture[4] number fifty of the 174 in the present study. The tune "Durham" by Oliver

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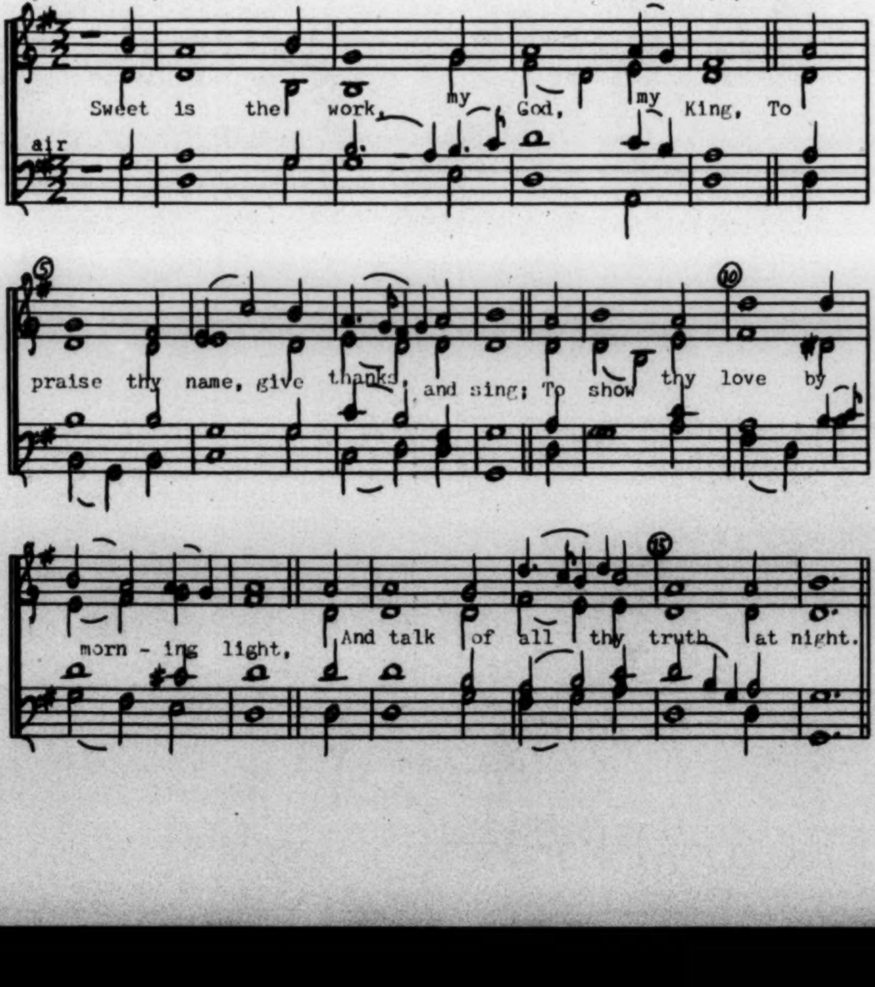
[4] Most of these tunes are not ornamented completely from beginning to end; they may contain only two or three measures of melodic ornamentation within a strict chordal texture, or they may contain four, five, and six beat melismas. The only criterion for a tune's classification as an "ornamented chordal" tune is the number of slurred notes (or beamed eighth-notes) per phrase. If a tune contains only two slurred notes (or two beamed eighth-notes) per phrase it is classified "chordal;" if it contains more, it is classified "ornamented chordal."

Brownson is typical of the tunes in free chordal texture. Its frequent slurred half-note and dotted quarter-eighth rhythms provide the voice parts, especially the tenor and treble, with two, three, and four tones per syllable for a mildly melismatic style of declamation.

Example 3, "Durham," Brownson (Brownson, Select Harmony, [1783]).

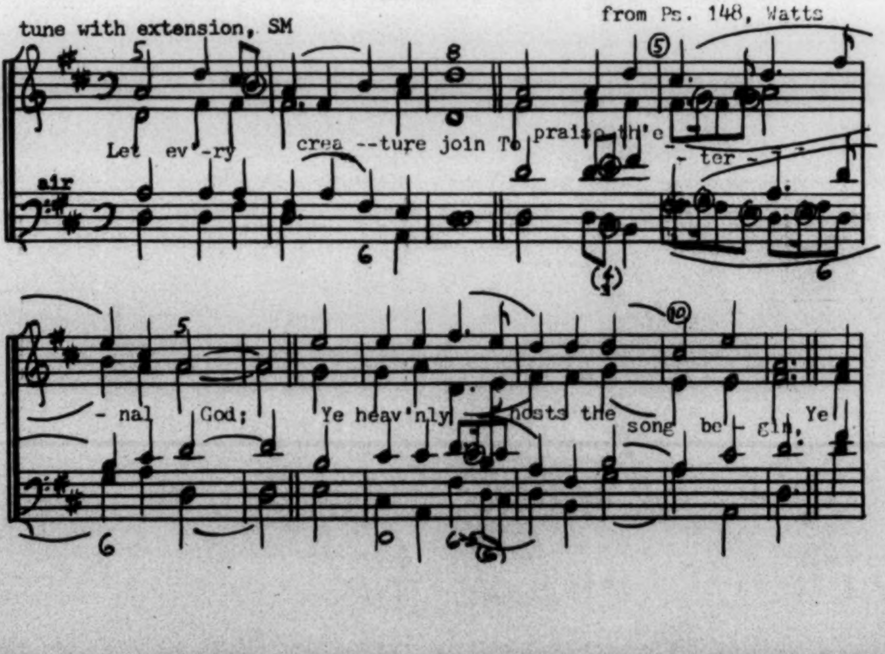
plain tune, 8888

from Ps. 92, Watts


Sweet is the work, my God, my King, To
air
⑤
praise thy name, give thanks, and sing; To show thy love by
⑩
morn - ing light, And talk of all thy truth at night.
⑮

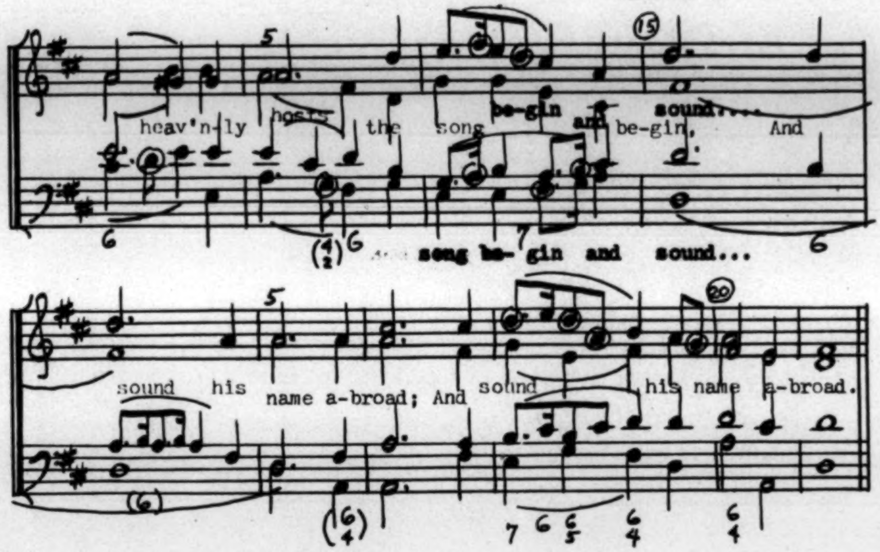
Asahel Benham's "Wakefield" illustrates a particular kind of ornamented chordal texture found throughout the repertory, especially in tunes by Benham, Brownson, Belcher, and Strong; that is, a texture containing simultaneous melismas in all four voices, or melismatic writing in the upper three voices against a slow moving or stationary bass. In measures 5 (beats 1 and 3) and 6 (beat 1), the four voices ornament the underlying F-sharp, D, and G chords on the word "e-ter-nal." In the final two phrases, measures 15 to 21, the ornamented chordal texture gives way to a free contrapuntal texture with each voice declaiming the text independently, though emphasizing programatically the word "sound."

Example 4, "Wakefield," Benham (Brownson, Select Harmony, [1783]).


tune with extension, SM

from Ps. 148, Watts

air
Let ev'-ry crea--ture join To praise th'e- - ter - - nal God;
Ye heav'nly hosts the song be- gin, Ye
5
⑤
⑩
6
(♯)


5
15
heav'n-ly hosts the song be-gin and be-gin, And
be-gin and sound...
song be-gin and sound...
20
sound his name a-broad; And sound his name a-broad.

Fuging texture is found most often in fuging-tunes, although it is not their exclusive property. The fuging sections of two fuging-tunes (out of eighty-two used in the present study) open with the characteristic textual overlap or with successive entries of voices in pairs but in no semblance of melodic or rhythmic imitation. Some plain tunes or tunes with extension contain brief passages of free contrapuntal texture, with some textual overlap.[5] The fuging texture which is the hallmark of nearly every fuging-tune in the Yankee repertory was the object of barbed criticism by American music historians before 1950[6] who mistook it for incompetent fugal writing. In effect, the eighteenth-century New England fuging-tunes are simply a carry-over, by way of the early eighteenth-century English psalmodists Aaron Williams, William Tans'ur, Joseph Stephenson, and others, of the seventeenth-century English "psalms in reports."[7]

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[5] See Benham's "Wakefield," p. 285.

[6] Notably Hamilton C. MacDougall in Early New England Psalmody (Brattleboro: Stephen Daye Press, 1940), pp. 95-99.

Of the 174 Yankee tunes included in the present study, eighty-two are classified as fuging-tunes.[8] The fuging texture can be very simple in keeping with the surrounding strict chordal texture, as in Kyes's "Request" or Edson's "Albany;" it can be ornate and fairly extensive as in Billings's "Washington."

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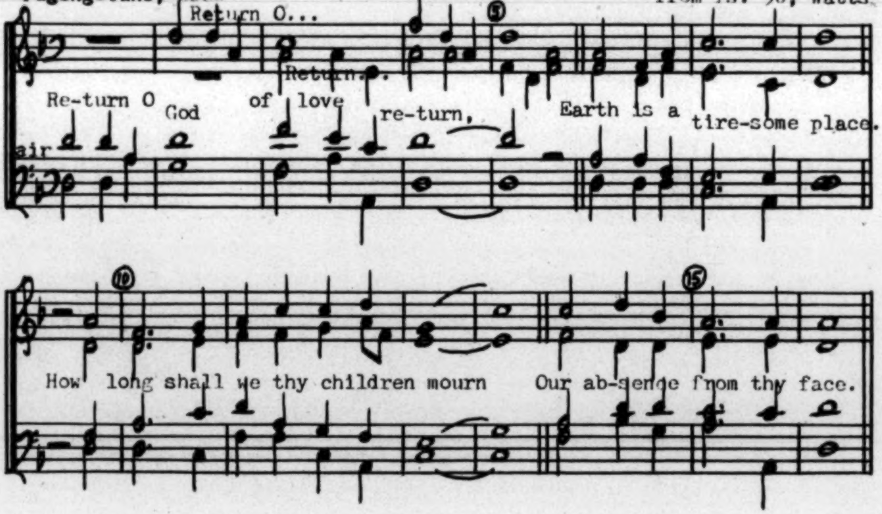
[7] These "psalms in reports" are referred to specifically in the Scottish Psalter of 1635 and by John Playford in his Introduction, 1694 edition. (See Harvard Dictionary entry, "Reports." For a detailed account, see Irving Lowens's chapter entitled "The Origins of the American Fuging-Tune" in his Music and Musicians in Early America [New York: Norton, 1964]).

[8] The fuging-tune is here defined as a three-or four-voice piece of choral music, having textual overlap of a sacred text, and contrasting sections or phrases in fuging, chordal, and ornamented chordal textures. This definition is broad enough to include all fuging-tunes in the idiom, but does not describe the typical fuging-tune which is the subject of some analysis, particularly rhythmic, in Chapter III.

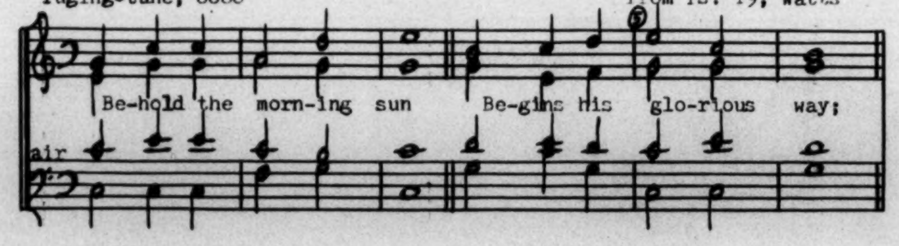
Example 5, "Request," Kyes (Benham, Federal Harmony, 1790)

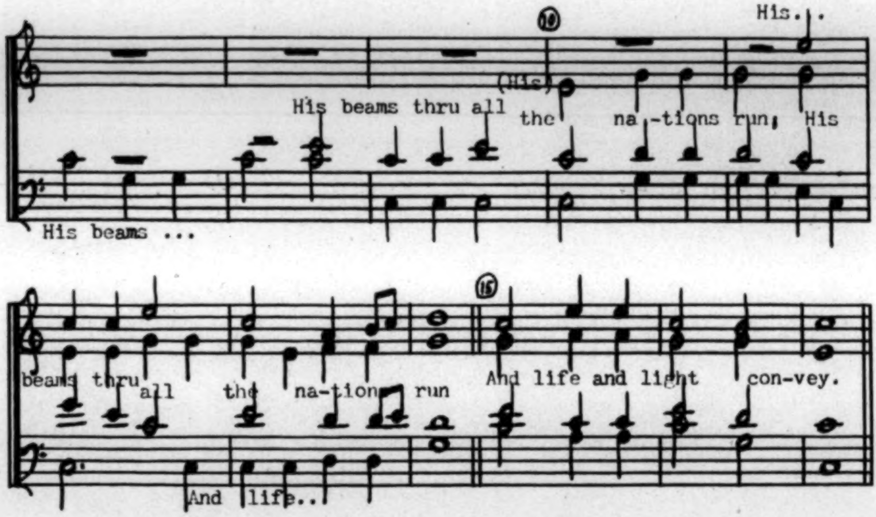
fuging-tune, 8686 from Ps. 90, Watts


Return O...
⑤
Return O.
Re-turn O God of love re-turn,
Earth is a tire-some place.
air
⑩
⑮
How long shall we thy children mourn Our ab-sence from thy face.

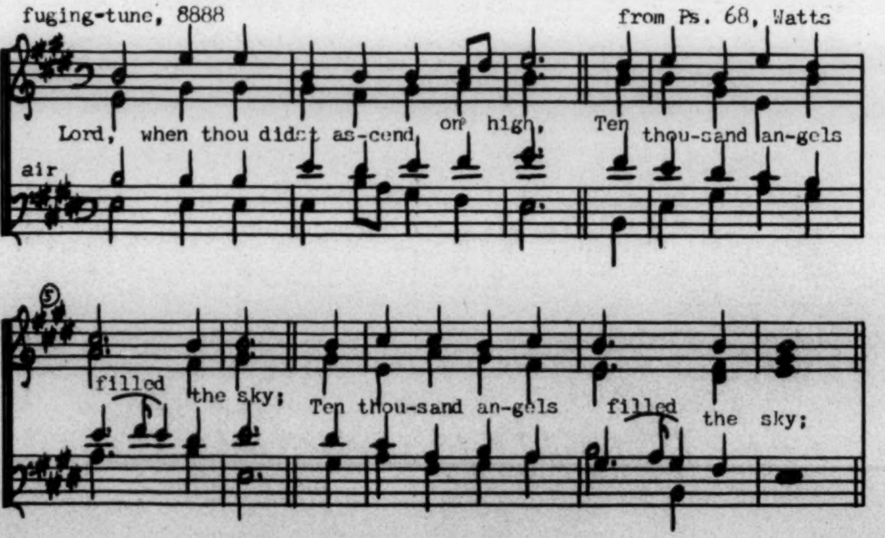
Example 6, "Albany," Edson (Benham, Federal Harmony, 1790).

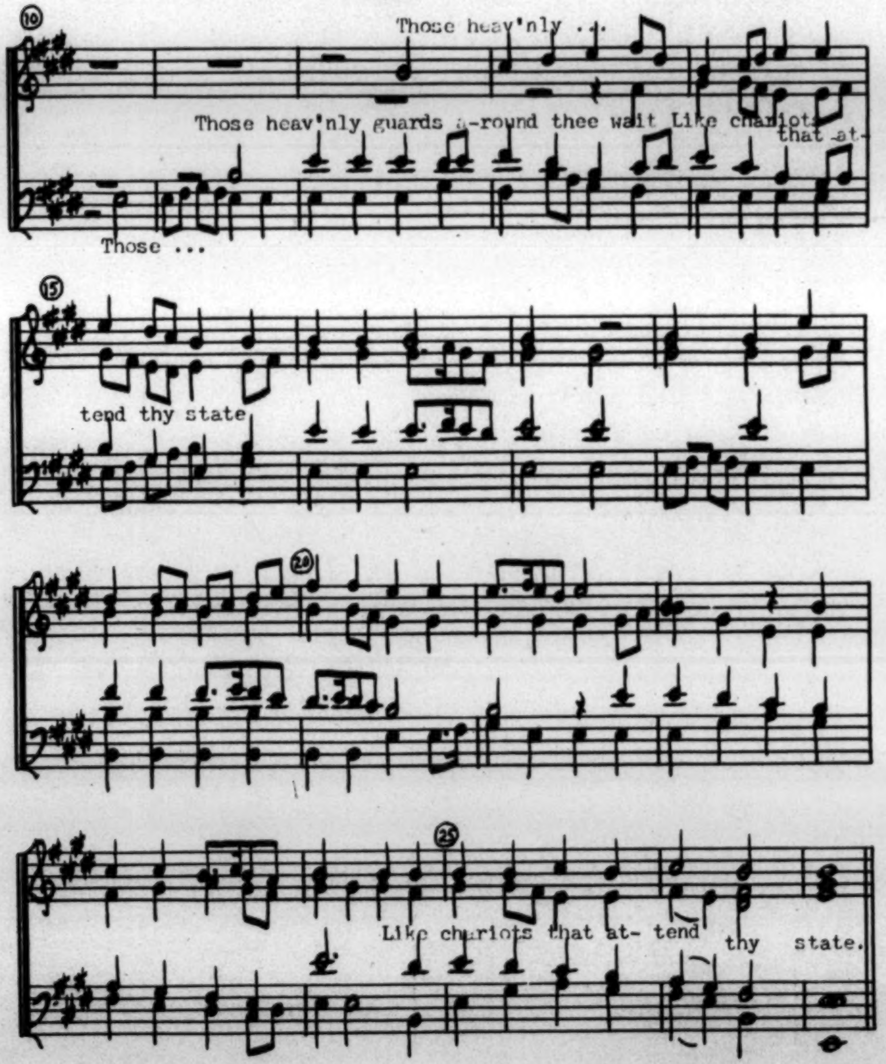
fuging-tune, 6686 from Ps. 19, Watts


⑤
Be-hold the morn-ing sun Be-gins his glo-rious way;
air


⑩
His.
(His)
His beams thru all the na-tions run, His
His beams ...
⑮
beams thru all the na-tions run And life and light con-vey.
And life..

Example 7, "Washington," Billings (Billings, Singing Master's Assistant, 1778).


fuging-tune, 8888
from Ps. 68, Watts
Lord, when thou didst as-cend on high, Ten thou-sand an-gels
air
⑤
filled the sky; Ten thou-sand an-gels filled the sky;

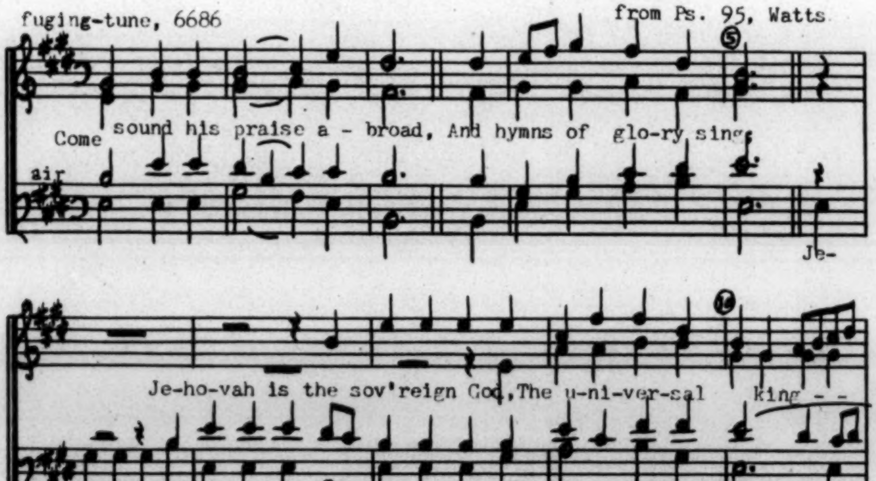

10
Those heav'nly ...
Those heav'nly guards a-round thee wait Like chariots that at-
Those ...
15
tend thy state
20
25
Like chariots that at- tend thy state.

The quasi-imitation usually resolves after three or four measures into free contrapuntal texture. Most fuging-tunes conclude

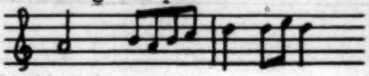
XUM

with a repeat of the final line of the text in either strict or free chordal texture. In some tunes, however, the free contrapuntal texture continues directly to the end as in Justin Morgan's "Sounding Joy."

Example 8, "Sounding Joy," Morgan (Benham, Federal Harmony, 1790).

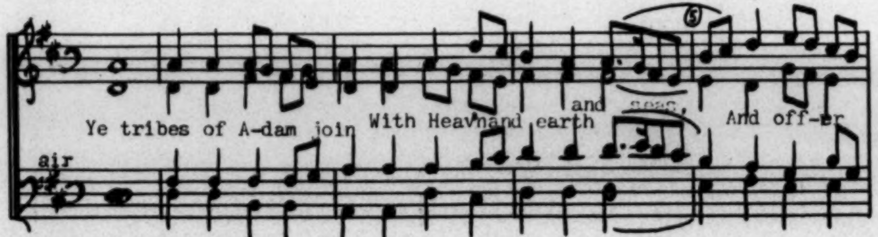

fuging-tune, 6686
from Ps. 95, Watts
⑤
Come sound his praise a - broad, And hymns of glo-ry sing;
air
Je-
⑩
Je-ho-vah is the sov'reign God, The u-ni-ver-sal king - -
ho-vah...
⑮
Je-ho-vah is the sov'reign God, The u-ni-ver-sal king.

XUM

Rarely in the New England repertory is there strict imitation of a melodic motive of more than four notes. The following example is somewhat of an exception. The melodic fragment , presented in stretto, undergoes strict rhythmic imitation in each voice as well as free melodic imitation. It is one of the longest fuge "subjects" found in the eighty-two fuging-tunes presented in the present study;[9] and yet the imitation lasts for only four measures and a new "report," or "point of imitation," as it were, begins in measure 14. This quasi-imitation breaks off after three measures and leads into several phrases of ornamented chordal texture

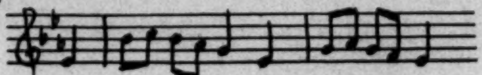
Example 9, "America," Strong (Brownson, Select Harmony [1783]).

fuging-tune, 666688 from Ps. 148, Watts

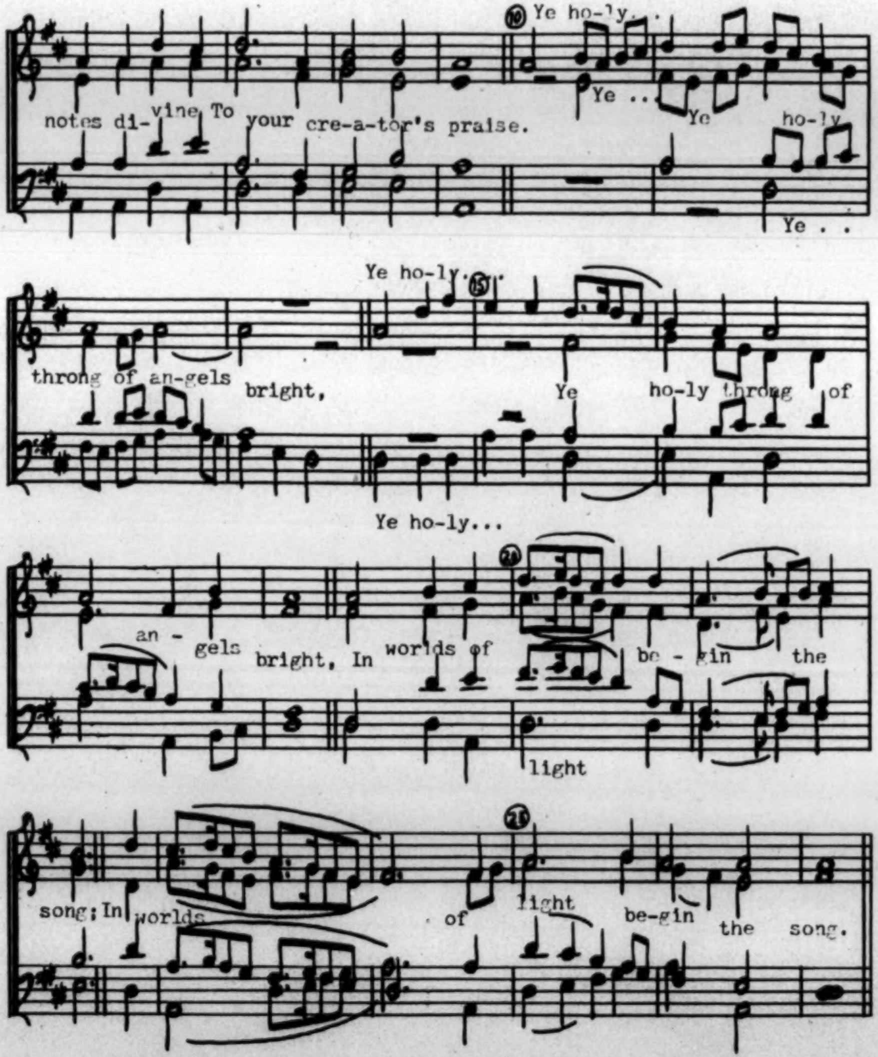

⑤
Ye tribes of A-dam join With Heav'nand earth and seas, And off-er
air

---

[9] Perhaps the longest fuge subject in the entire repertory, certainly in the present study, is that found in Jacob Kimball's "Topsfield" briefly analyzed in Chapter II for its use of "secondary dominants" and its lengthy pedal point on the keynote. (See pp. 69-71). The subject,



undergoes strict imitation at the unison or octave.


⑩ Ye ho-ly . .
notes di- vine To your cre-a-tor's praise.
Ye . .
Ye ho-ly
Ye . .
Ye ho-ly . .
⑮
throng of an-gels bright,
Ye ho-ly throng of
Ye ho-ly...
⑳
an - gels bright, In worlds of be - gin the
light
㉕
song; In worlds of light be-gin the song.

The atypical fuging-tune "Resolution" again identifies Jacob French as a tunesmith of no small ability or imagination.[10] The melodic sequence beginning in the tenor, measure 18, is a very skillful extension of the imitation set up in measure 15. The tenor is partially doubled by the treble (the two are rhythmic pairs), and is pitted against the alto and bass in an antiphonal sequence of sorts which is broken off by the bass in measure 24 in order for it to prepare for the cadence. In all, this quasi-imitative section covers nine full measures.

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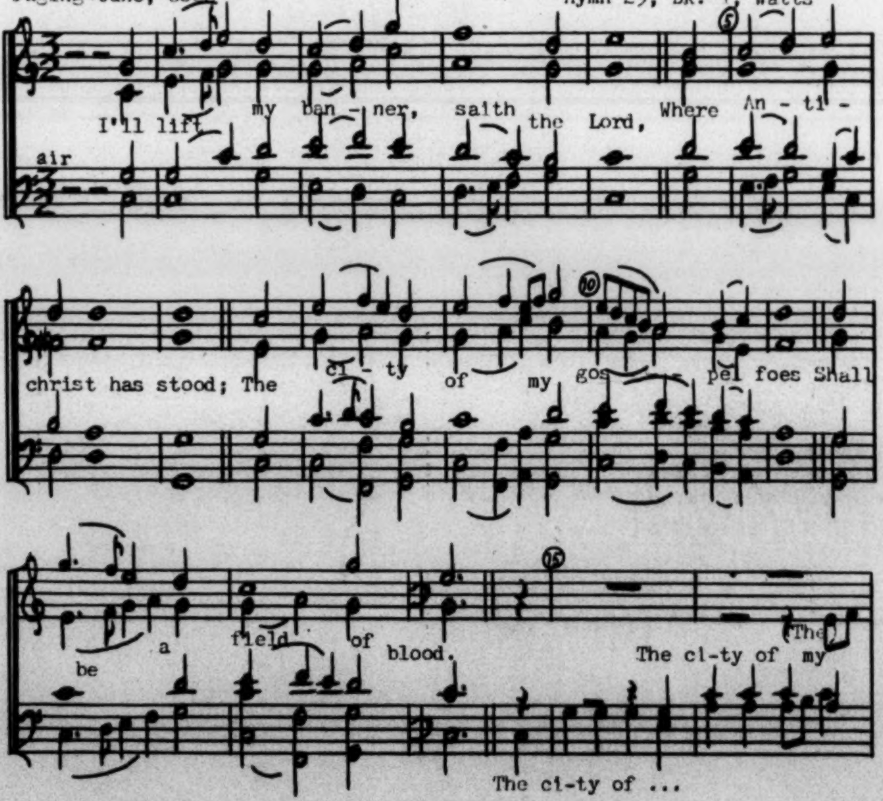
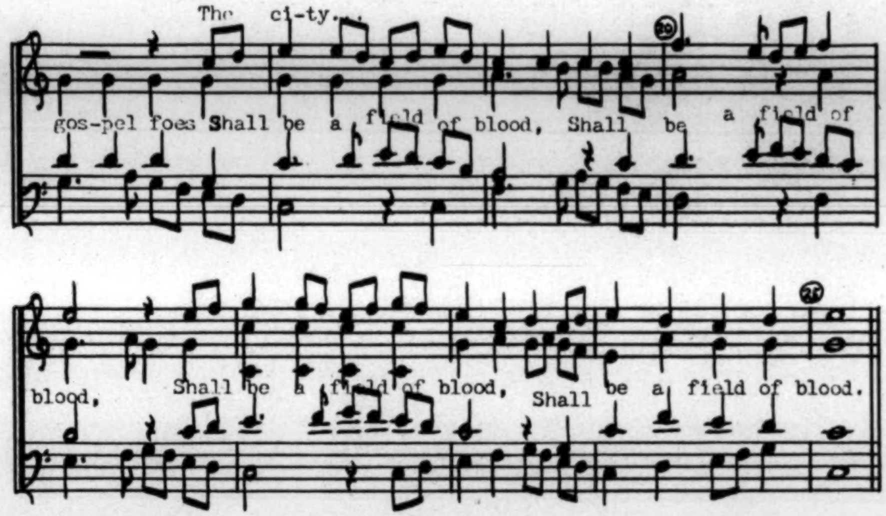
[10] One will recall French's "Persepolis," with its skillfully constructed harmonic and melodic sequences. See p. 88.

Example 10, "Resolution," French (from Genuchi, "Jacob French," 1964).

fuging-tune, 8686 Hymn 29, Bk. I, Watts


⑤
air
I'll lift my ban - ner, saith the Lord, Where An - ti - christ has stood; The ci - ty of my gos - pel foes Shall be a field of blood.
⑩
⑮
The ci-ty of my
The
The ci-ty of ...

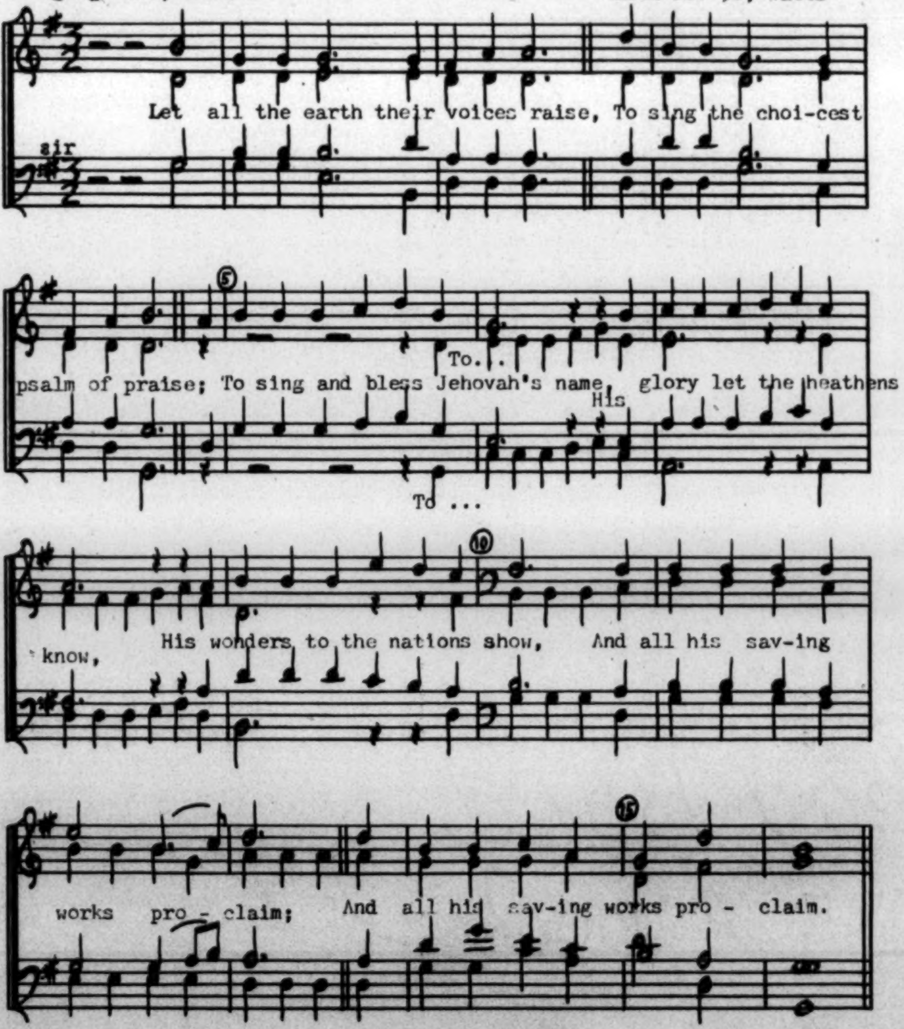
XUM


The ci-ty...
20
gos-pel foes Shall be a field of blood, Shall be a field of
blood, Shall be a field of blood, Shall be a field of blood.
25

The polyphonic writing in Jeremiah Ingalls's "Baltimore" is more strictly sequential and antiphonal than that in "Resolution." The pairing of the tenor and treble against the alto and bass holds up from measure 5 to measure 13. The members of the two pairs are very closely matched in rhythm and melody. Each pair of voices produces a succession of parallel tenths in the rhythm ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | 𝅗𝅥. . The pairing continues into the duple section where the composer is easing out of the imitative-antiphonal texture and back to the familiar chordal texture.

Example 11, "Baltimore," Ingalls (Village Harmony, 1798).

fuging-tune, 888888 from Ps. 96, Watts


air
Let all the earth their voices raise, To sing the choi-cest
psalm of praise; To sing and bless Jehovah's name, glory let the heathens
To...
His
To ...
know,
His wonders to the nations show, And all his sav-ing
works pro - claim; And all his sav-ing works pro - claim.
5
10
15

Again, however, this tune with its antiphonal-sequential fuging section is atypical; it is only one of two in the entire group of eighty-two fuging-tunes (the other being French's "Resolution") whose voicing is antiphonal. Fuging texture of this type occurs in fewer than 1 per cent of all fuging-tunes.

Seldom does one find in the New England tunes an imitative or quasi-imitative passage of more than three or four measures. It is true that entire fuging sections can be quite extensive, but one must also remember that technically speaking the fuging section is not quasi-imitative throughout; it contains some free contrapuntal as well as some strict and free chordal texture. Any kind of polyphonic texture is difficult to compose, and music with strict or even free imitation is perhaps the most technically demanding. This aspect of music, perhaps more than any other, separates the professional from the amateur. Has anyone ever heard of a composer with a natural "flair for fugal writing?" He may have a"flair" for, or native gifts of, rhythm, melody, or harmony, and he may have an innate sense of design; but contrapuntal skill is acquired rather than inborn. Fugal writing demands innate musical gifts and lively imagination, but these are insufficient if the composer does not acquire the skill, technique, and training to harness and control these native gifts.

Most of the New England composers lacked the skill and ex-

XUM

tensive training required for writing extended imitative counterpoint. The brief musical training the best of them had was sufficient for transferring their "lively imagination" into jolly rhythms, soaring tunes, and piquant harmonies, but it was certainly insufficient for them to write any well-developed, extensive imitative counterpoint. With few exceptions, the imitation they wrote was brief and the melismatic passages were short; but the contrasts these changes in texture and harmonic progression provided for the basic chordal texture were effective and aesthetically pleasing within the limits imposed by the text.

XUM

PART II

THE AMERICAN IDIOM AND THE CORE REPERTORY

Descriptive Tables and Background Information

To more fully understand the idiom of the eighteenth-century New England composers, it would be well to examine it in the light of the core repertory, a compilation of the 101 psalm and hymn tunes most frequently printed in America before 1810.[1] Thirty-seven of the 101 are of eighteenth-century American origin, while 64 are of sixteenth-, seventeenth-, and eighteenth-century European origin--English, Scottish, French, or German. The composers, both professional and amateur, are arranged chronologically and nationally into four groups:

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[1] Established by Prof. Richard Crawford, University of Michigan, through a study of the contents of all the known tunebooks published in America before 1810. See Table 18, pp. 303-310.

Because most of the research for this dissertation was gathered prior to August, 1973, this is the core repertory as it existed at that time. Since then Prof. Crawford's research has led him to make two or three substitutions which will appear in his forthcoming book.

TABLE 17

COMPOSER GROUPS[2]

Composer Group	Nationality	Flourishing	Tunes Contributed
I	English & French	16th to early 17th century	10
II	English & German	17th to early 18th century	12
III	English	mid to late 18th century	42
IV	American	late 18th to early 19th century	37

Each tune is labeled by one of four generic types. The generic type called plain tune (pt) is a strophic form, a setting of a stanza of a metrical psalm or hymn without repetition of text or music. The tune with extension (twx) is a setting of a metrical psalm or hymn in which some phrase of the text is either repeated to new music or is altered in some way by expansion or elision. The set-piece (sp) is a through-composed setting of a metrical hymn or psalm each stanza of which is set to different music with free repetition of text and music. The fuging-tune

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[2] Biographical information can be found in appendix A, p. 441.

(ft) is a musical setting of either a metrical psalm or hymn basically chordal in texture but containing one or more contrapuntal sections involving textual overlap.[3]

Several modern musical anthologies or studies contain tunes from the core repertory. These are indicated in the table by the abbreviations in parentheses:

Marocco and Gleason, Music in America (MG)
William Arms Fisher, Ye Olde New England Psalm Tunes (F)
Irving Lowens, Music and Musicians in Early America (L)
H. Wiley Hitchcock, Music in the United States (H)
Maurice Frost, English & Scottish Psalm & Hymn Tunes (FrE)
Hymns Ancient and Modern (A & M)
Robert Stevenson, Protestant Church Music in America (S)

In the column "First Known Printing," the "FrH" reference is Maurice Frost's Historical Companion to Hymns Ancient & Modern.

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[3] See entries on set-piece and fuging-tune in forthcoming edition of Grove's Dictionary by Richard Crawford.

XUM

Table 18,[4] then, is a list of tunes with alternate names given in parentheses, composer attributions wherever possible, composer group, generic type, source and date of earliest known printing, location and date of first known American printing, and appearance in a modern publication.

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[4] The table provides some of the basic bibliographic information about the tunes in the core repertory. The material about first printing dates, sources, and first American appearance has been gleaned from the following secondary sources: J. Murray Barbout, *The Church Music of William Billings* (East Lansing: Michigan State University Press, 1960); Louis F. Benson, *The English Hymn* (New York: George Doran Co., 1915; reprinted, Richmond: John Knox Press, 1962); Richard Crawford, *Andrew Law, American Psalmodist* (Evanston: Northwestern University Press, 1968); Katherine S. Diehl, *Hymns and Tunes--An Index* (New York: Scarecrow Press, 1966); Maurice Frost, *English & Scottish Psalm & Hymn Tunes c. 1543-1677* (London: Oxford University Press, 1953); Maurice Frost, *Historical Companion to Hymns Ancient & Modern* (London: William Clowes, 1962); Irving Lowens, *Music and Musicians in Early America* (New York: W.W. Norton, 1964); *Handbook to the Church Hymnary*, edited by James Moffatt and Millar Patrick (London: Oxford University Press, second edition, 1928).

XUM

TABLE 18

THE CORE REPERTORY

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Adeste Fidelis (Oporto, Portuguese Hymn)	III	twx	An Essay on the Church Plain Chant, London, 1782 (FrH, 593)	Shumway, American Harmony, 1801	
All Saints (Bolton, Wareham)	III	pt	Knapp, Sett of Tunes, 1738 (FrH, 245)	Flagg, Collection, 1764	
Amherst by Billings	IV	pt	Billings, NEPS, 1770	same	
Amsterdam	III	pt	Wesley, Foundery Collection, 1742	Flagg, Collection, 1764	
Angel's Hymn [by O. Gibbons]	I	pt	Wither, Hymns and Songs, 1623 (FrH, 336)	Lyon, Urania, 1761	FrE,p. 424, 430
Aylesbury	III	pt	Chetham, Psalmody, 1718 (FrH, 236)		
(Wirksworth) in:				Lyon, Urania, 1761	
Bangor [by Tans'ur]	III	pt	Tans'ur, Compleat, 1736 (FrH, 345)	Flagg, Collection, 1764	
Bedford [by Weale]	II	pt	Timbrell, Divine Music, 1725 (FrH, 320)	Lyon, Urania, 1761	A&M 477
Bethesda	III	pt	Harmonia Sacra, ca. 1760	Bayley, American Harmony, 1769	
Bridgewater by Edson	IV	ft	[Jocelin] Chor. Comp.,1782	same	
Bristol by Swan	IV	ft	Brownson, Select Harmony, [1783]	same	
Bromsgrove (Crowle)	II	pt	Greene, Book of Psalm Tunes, 1724	Johnston/Walter, Grounds, 1760	
Brookfield by Billings	IV	pt	Billings, NEPS, 1770	same	

XUM

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Buckingham	III	pt	Williams, Universal Psalmodist, 1763	Bayley, American Harmony, 1769	
Buckland (Bath)	III	pt	Arnold, Compleat Psalmody, 1741	Johnston, Rules, 1755	
Burford (Hexham)	III	pt	Chetham, Psalmody, 1718	Johnston/Walter, Grounds, 1760	A&M 436
Calvary by Read	IV	ft	Read, ASB, 1785	same	
Canterbury (Psalm 33) in: (English) in: (Low Dutch) in:	I	pt	Playford, Psalter, 1671 Daman, Psalter, 1579 Scottish Psalter, 1615 Ravenscroft, Psalter, 1621	"Bay Psalm Book," 1698	F,p.3; MG,p.34; FrE,p.70f
Castle Street	III	twx		Shumway, American Harmony, 1801	
Chester by Billings	IV	pt	Billings, NEPS, 1770	same	F,p.7; MG, p.112
Christmas (Bristol) by Madan	III	twx	[Madan] Lock Hospital, 1769	Law, Collection of Hymn Tunes, 1783	
Colchester by Tans'ur	III	pt	Tans'ur, Compleat, 1736	Johnston/Walter, Grounds, 1760	
Coronation by Holden	IV	twx	Holden, Union Harm, 1793	same	MG,p.143
Dalston	III	pt	Williams, Universal Psalmodist, 1763	Flagg, Collection, 1764	
Denmark by Madan	III	sp	[Madan] Lock Hospital, 1769	Law, Select Harmony, 1799	F,p.44

XUM

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Dunstan by Madan	III	twx	[Madan], Lock Hospital, 1769	Law, Collection of Hymn Tunes, 1783	
Dying Christian [by Harwood, in Law]	III	sp	Harwood, Set of Hymn Tunes, ca. 1765		
(New York) in:				Law, Rudiments of Music, 1785	
Enfield by Chandler	IV	pt	Brownson, Select Harmony, [1783]	same	
Funeral Thought	III	pt	Williams, Universal Psalmodist, 1763	Flagg, Collection, 1764	
Greenfield by Edson	IV	ft	[Jocelin], Chorister's Companion, 1782	same	
Greenwich by Read	IV	ft	Law, Rudiments of Harmony, 1785	same	F,p.26
Habakkuk	III	sp	Harmonia Sacra, ca. 1760	Law, Collection of Hymn Tunes, 1783	
Hartford by Carpenter	IV	pt	Law, Select Harmony, 1779	same	
Hotham	III	twx	Harmonia Sacra, ca. 1760	Law, Collection of Hymn Tunes, 1783	
Irish	III	pt	Powell, Hymns, 1749 (AMR, 263)	Flagg, Collection, 1764	
Isle of Wight (Isle of White) (Sharon)	II	pt		Tufts, Introduction, 1726	
(St. Peter's) in:			Browne, Sett of Tunes, 1720		
Jordan by Billings	IV	pt	Billings, Suffolk Harmony, 1786	same	

XUM

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Judgment by Read	IV	pt	Read, ASB, 1785	same	
Kingsbridge	III	pt	Harmonia Sacra, ca. 1760	Flagg, Collection, 1764	
Landaff	I	pt		New-vermehrt, 1753	FrE,p.109; A&M,334
(Psalm 1) in:			Marot, Genevan Psalt., 1543	(monophonic)	
(Psalm 50 or Old 50) in:			Sternhold, Psalter, 1558	Dawson, YEA, 1754	
Lebanon by Billings	IV	pt	Billings, NEPS, 1770	same	S,p.63
Lenox by Edson	IV	ft	[Jocelin], Chorister's Companion, 1782	same	MG,p.124; S,p.67
Lisbon by Read	IV	ft	Read, ASB, 1785	same	
Little Marlborough (Coventry)	III	pt	Williams, Universal Psalmodist, 1763	Bayley, New Intro., 1764	
London New	I	pt	Playford, Psalter, 1671		
(Newton) in:			Scottish Psalter, 1635	Walter, Grounds, 1721	FrE,p.267
Majesty by Billings	IV	twx	Billings, SMA, 1778	same	F,p.11
Maryland by Billings	IV	ft	Billings, SMA, 1778	same	
Mear	II	pt		"Bay Psalm Book,"	F,p.4; MG, p.41,42
(Middlesex) in:			Browne, Sett of Tunes, 1720	1737	
Middletown by Bull	IV	pt	Law, Select Harmony, 1779	same	
Milford by Stephenson	III	ft	Stephenson, Church Harmony, N.D.	Law, Select Harmony, 1779	
Montague by Swan	IV	ft	Stickney, GLMC, 1783	same	F,p.37

XUM

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Montgomery by Morgan	IV	ft	Benham, *Fed. Harm.*, 1790	same	F,p.23; MG,p.151
Morning Hymn	III	pt		Lyon, *Urania*, 1761	
Newbury (Psalm 5) in:	III	ft	Evison, 1751	Lyon, *Urania*, 1761	H,p.10
New Jerusalem by Ingalls	IV	ft	*The Village Harmony*, 1796	same	
Newton (Silver Street, Falcon Street)	III	pt	Smith, *Collection*, ca. 1780	[Jocelin], *Chor. Comp.*, 1788	
Norwich	IV	ft	Law, *Select Harmony*, 1779	same	
Ocean	IV	ft	Law, *Rudiments*, 1785	same	
Plymouth	III	pt	Tans'ur, *Compleat Melody*, 1736	Flagg, *Collection*, 1764	
Portsmouth (Ipswich)	III	twx	*Harmonia Sacra*, ca. 1760	Law, *Collection of Hymn Tunes*, 1783	F,p.21
Portsmouth (Namur, Namure)	II	pt	Browne, *Hymns*, 1720	Tufts, *Introduction*, 1723	
Portugal by Thorley	III	pt	T. Williams, *Psalmodia Evangelica*, 1789	Gram, *et. al.*, *Mass. Comp.*, 1795	
Psalm 25 (Goshen) by Gillet	IV	twx	Law, *Select Harmony*, 1779	same	
Psalm 33 by Tuckey [att. from R. Crawford]	III	pt	Lyon, *Urania*, 1761	same	
Psalm 34 by Stephenson	III	ft	Williams, *Univ. Psalm*, 1763	Flagg, *Sixteen An.*, 1766	

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Psalm 46 by Bull	IV	pt	Bayley, Sel. Harm., [1784]	same	
Psalm 100 Old	I	pt	Sternhold and Hopkins, 1561	"Bay Psalm Book," 1698	MG,p.27,30, 36,53; Fr, p. 147f
(Psalm 134) in:			Bourgeois, Genevan Psalter, 1551 (AMR 166)		
Psalm 100 New	II	pt	Tufts, Introduction, 1723	same	L,p.55; MG, p.50; H,p.6
Psalm 136 by Deaolph	IV	ft	Law, Select Harmony, 1779	same	
Psalm 148	I	pt	Sternhold, Psalter, 1558	"Bay Psalm Book," 1698	MG,p.31; Fr, p.205
Psalm 149 (Hanover, St. Michael's) by Croft	II	pt	Brady and Tate, Supp., 1708	Tufts, Introduction, 1721	MG,p.49; A&M 326
Putney	III	pt	Williams, Universal Psalmodist, 1763	Bayley, American Harmony, 1769	
Rainbow by Swan	IV	ft	Brownson, Sel. Harm., [1783]	same	
Rochester	III	pt	Holdroyd, Spiritual Man's Companion, 1724		
(St. Michael's) in:				Lyon, Urania, 1761	
Russia by Read	IV	ft	Doolittle and Read, Amer. Mus. Magazine, [1786-7]	same	S,p.69
St. Ann's (Malden) by Croft	II	pt	Brady and Tate, Supp., 1708 (AMR 165)	Dawson, YEA, 1754	MG,p.39
St. David's (Welch) in:	I	pt	Ravenscroft, Psalter, 1621 Playford, Psalter, 1671	"Bay Psalm Book," 1698	FrE,p.276

XUM

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
St. George's (Bray, George's)	III	twx	Ashworth, Coll., 1755	Flagg, Collection, 1764	
St. Helen's (Sunderland)	III	pt	Williams, Universal Psalmodist, 1763	Bayley, New Intro., 1764	
St. James's (Sterling, Stirling) [by Courteville in AMR 199]	II	pt	Select Psalms, 1697 (AMR 199)	Walter, Grounds, 1721	A&M 344
St. Martin's (Norfolk, St. Matthew's, Gainsborough) by Tans'ur	III	pt	Tans'ur, Royal Melody, 1755	Johnston/Walter, Grounds, 1760	MG,p.57
St. Thomas's (Beverly) [by Williams in AMR 48]	III	pt	Williams, New Universal Psalmodist, 1770	Law, Select Harmony, 1779	MG,p.58
Sherburne by Read	IV	ft	Read, ASB, 1785	same	H,p.14
Southwell	I	pt		Walter, Grounds,	FrE,p.89ff
(Psalm 25, motet) in:			Playford, Psalter, 1671		
(London) in:			Daman, Psalter, 1591		
(Cambridge Short) in:			Ravenscroft, Psalter, 1621	"Bay Psalm Book," 1698	
Stafford by Read	IV	ft	[Jocelin], Chor. Comp, 1782	same	
Standish	II	pt	Anon., Psalm-Singers Necessary Comp., 1700	Tufts, Introduction, 1723	
Suffield by Ingersoll	IV	pt	Law, Select Harmony, 1779	same	
Sutton	III	pt	Harmonia Sacra, ca. 1760	Flagg, Collection, 1764	
Sutton (Sutton New) by Goff	III	ft	French, Psalm. Comp., 1793	same	
Symphony by Morgan	IV	twx	Benham, Fed. Harm., 1790	same	

Title(s) and Composer	Group	Type	First Known Printing	First Known American Printing	Modern Publication
Virginia by Brownson	IV	twx	[Jocelin] Chor. Comp., 1782	same	
Walsall	III	pt	Anchors, Choice Coll., 1721, (AMR, 56)	Lyon, Urania, 1761	
Wantage	III	pt	Tans'ur, Mel. of the Heart, 17	Flagg, Collection, 1764	
Wells by Holdroyd	III	pt	Holdroyd, Spirit. Man's Comp., 1724	Lyon, Urania, 1761	
Weston Favel	III	twx	Knapp, Sett, 1738	Bayley, New Introd. 1764	
Winchester [by Wittwe in Diehl]	II	pt	Wittwe, Ham. Musikal. Handbuch, 1690 (AMR, 2)	Bayley, Amer. Harm., 1769	F, p. 2
Windham by Read	IV	pt	Read, ASB, 1785	same	
Windsor by Tye	I	pt	Ravenscroft, Psalter, 1621	"Bay Psalm Book," 1698	
(Acts 3, motet) in:			Tye, Acts of the Apostles, 1553		
(Psalm 116) in:			Daman, Psalter, 1591		FrE, p. 161ff, p. 350f
(Dundie) in:			Scottish Psalter, 1615		
(Eaton)					
Winter by Read	IV	pt	Read, ASB, 1785	same	
Worcester by Wood	IV	ft	Law, Sel. Harm., 1779	same	
Yorke (Stilt) in:	I	pt	Ravenscroft, Psalter, 1621 Scottish Psalter, 1615	"Bay Psalm Book," 1698	F, p. 3; MG, p. 29; FrE, p. 256

TABLE 19

GENERAL INFORMATION

A summary of core tunes by composer-group (top), generic type (1), mode (2), mood (3), and meter (4).

		totals	I 16th-17th C. European 10 tunes	II 17th-18th C. European 12 tunes	III 18th C. English 42 tunes	IV late 18th C. American 37 tunes
1) Type:	plain tune	61	10	12	27	12
	tune with extension	13			8	5
	set-piece	3			3	
	fuging-tune	24			4	20
2) Mode:	major (sharp)	67	7	7	30	23
	minor (flat)	34	3	5	12	14
3) Mood: (meter)	duple	73	9	4	25	35
	triple	27	1	8	16	2
	both	1			1	
4) Poetic meter:	CM	40	6	9	16	9
	CMD	7			1	6
	LM	19	1	2	11	5
	LMD	3				3
	SM	11	1		5	5
	SMD	1				1
	668D	1			1	
	666688	5			2	3
	HM	1	1			
	888888	3			1	2
	7777D	2			1	1
	76767776	1			1	
	mixed (6,7,8)	3			3	
	101010101010	2				2
	10101111	1		1		
	101010101111	1	1			

It is fairly obvious from a quick observation that most of the popular tunes of the eighteenth century were of the plain variety, and that most of these plain tunes (forty-nine of sixty-one in the core) were by non-American composers. Americans composed far more plain tunes than any other type, yet it was their fuging-tunes (twenty fuging-tunes of twenty-four in the core are by Americans) which found popular favor.[5] Another important observation to be made is the popularity of the minor mode (flat key) in eighteenth-century psalmody. Thirty-four percent of the core is in minor; an even greater percentage of the New England tunes of the core is in minor--fourteen of thirty-seven or 40 percent.

Perhaps not so obvious, but equally important, is the near-consistency of the duple mood in group IV tunes. The duple mood with its attending rhythms will be shown later to be an important factor in the determination of style 6.

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[5] Irving Lowens states that "of 286 American collections published before 1810, only 31 contain no fuging-tunes; in the majority, approximately one-quarter of the contents can be classified as fuging-tunes." (Lowens, Music and Musicians, p. 248n.) This figure refers to the frequency of printing and to some extent the popularity of the New England fuging-tunes, not the proportion of fuging-tunes to other types in the repertory. Lowens further states that Billings wrote only thirty-six fuging-tunes (about 8 percent of his output) and that at least four others (Holyoke, Read, Jenks, and French) wrote more. How many more, he does not say. Perhaps the total number of fuging-tunes is more like 10 to 15 percent of the entire New England repertory.

Apart from the composer-nationality grouping is the style grouping of the 101 tunes in the core. Musically the core displays a stylistic diversity ranging from the plain tunes of the Anglo-Genevan psalters to the more elaborate, double-meter tunes of the mid-eighteenth-century English composers to the fuging-tunes of the late eighteenth-century Americans. Based on an analysis of structure, texture, rhythm, melody, harmony, and tonality, six basic styles emerge. The six style groupings on one hand must be considered from a rather limited perspective. They are first of all style characteristics organized in six sets and carefully applied to the music of the core repertory. From a broader perspective, however, the six style groupings are simply six tune classifications.

The following table (20) offers a concise comparative analysis of the six styles identified in the core. Included in the style analysis are some elements which are only indirectly related to style, such as: the poetic meter, the mood (that is, duple or triple), the value of the pulse (that is, 𝅗𝅥 or ♩), and the key (that is, major or minor). The most distinguishing characteristics of each style classification are those ensquared, although perhaps the two musical elements which best identify a particular style are harmony and tonality.

Briefly, one can identify style 1 mainly by the regular phrase structure, simple rhythms, and the somewhat modal harmonic progression.

Style 2 is identified predominantly by its rhythmic and melo-

XUM

dic ornamentation which in turn provides a rich harmonic vocabulary.

Style 3 is characterized mainly by recurring and sequential melodic material as well as the predominance of primary triads (those built on the first, fourth, and fifth scale degrees) and the frequent second inversion keynote chord (tonic $^6_4$).

Style 4, though in many ways similar to style 3, may be identified chiefly by the wide-ranging and very disjunct character of its melody and by the prevalence of discordant grace notes. This style is keyboard influenced, revealing melodic patterns and harmonic formulas which only a composer acquainted with thoroughbass technique would use.

Both styles 5 and 6 possess the steady, lively quarter-note rhythms (♩♩♩♩, and 𝅗𝅥♩♩) which are found only in duple meter (¢, Ↄ).[6] In distinguishing between the two styles, the harmonic vocabulary and tonality, therefore, become important factors. The harmonic vocabulary of style 5 is fairly orthodox with few disjunct discord elements, while the tonality is clearly defined and the harmonic progression purposeful. The harmonic vocabulary of style 6 contains, on the other hand, numerous accented and unaccented disjunct elements of discord as well as unorthodox chord structures; the tonality is ambivalent and the chord progression is often unstable.

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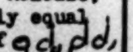
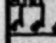
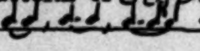
[6] The only style 5 tune in triple meter (Billings's "Amherst") was printed in later publications in duple with the bar lines repositioned. Much of the music included in Billings's New-England Psalm-Singer (1770) was repudiated by Billings himself and corrected for his next publication, The Singing-Master's Assistant (1778). (See appendix E, p. 532). Robert Stevenson cites ten tunes--"Lebanon," "Boston," "Africa," "America," "Amherst," "Brookfield," "Dorchester," "Marblehead," "New Hingham," and "Pumpily"--as having undergone improvement. (Robert Stevenson, Protestant Church Music in America [New York: Norton, 1966], p. 62).

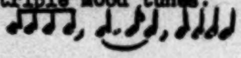
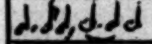
XUM

TABLE 20

STYLE CLASSIFICATIONS

Elements of Style	Style 1: 24 Tunes, Average Length: 17 Measures
Mood and Rhythm: textual, melodic, harmonic	13 tunes in duple, 11 in triple mood. Melodic, textual, and harmonic rhythms are nearly equal and correspond to the basic patterns of   . Some slurring, eg.:  .
Structure: types, phrases, poetic meters	all plain tunes; 13 cm, 3 lm, 4 sm, and 4 pm tunes. Regular, patterned phrase structure; musical phrase lengths are determined by the poetic meter; eg. the poetic meter 8686 will have a corresponding phrase-measure pattern of 4343.
Texture: chordal, ornamented, fuging	the texture is almost completely chordal.
Textual Declamation	syllabic
Melody: repetitive, non-repetitive	non-repetitive phrases; some recurring motivic material, no sequential material.
Harmony:	basically orthodox harmonic progressions; diatonic.
inversions	6, $\begin{smallmatrix}6\\5\end{smallmatrix}$: average 5 per tune; $\begin{smallmatrix}6\\4\end{smallmatrix}$, $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$, $\begin{smallmatrix}4\\2\end{smallmatrix}$: less than 1 per tune.
open 5ths and 8ths	5ths: average 3 per tune; 8ths: less than 1 per tune.
augmented and diminished triads and 7th chords	3 augmented triads in the entire 24 tunes; average 1 diminished per tune, but most frequent in group II tunes.
altered chords, secondary dominants	average 1 per tune, but most frequent in group II tunes.
elements of discord	accented: average 1.5 per tune; unaccented: average 3 per tune; most frequent in group III tunes.
Cadences	most frequent are the chord progressions ii(7) or IV(7)-V-I. Tendency in group III tunes toward I, I^{6}_{4}, or V-V-I.
Key and Tonality	19 tunes in sharp key (major), 5 tunes in flat key (minor). Simple harmonic progression and clear tonal direction.

quarter, half, or full beat in duration.

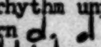
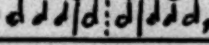
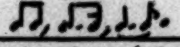
Elements of Style	Style 2: 13 Tunes, Average Length: 17 Measures
Mood and Rhythm: textual, melodic, harmonic	2 tunes in duple, 11 in triple mood. Melodic rhythm much faster, harmonic rhythm slower than textual rhythm in duple mood tunes; harmonic rhythm equal to textual rhythm in triple mood tunes. Some harmonically static areas.   in all parts.
Structure: types, phrases, poetic meters	12 plain tunes, 1 tune with extension; 7 cm, 6 lm. Regular, patterned phrase structure; musical phrase lengths determined by poetic meter as for style 1.
Texture: chordal, ornamented, fuging	ornamented chordal; some pedal point; some two- and three-part writing within the basic four-parts.
Textual Declamation	syllabic with frequent short melismas.
Melody: repetitive, non-repetitive	non-repetitive phrases; some recurring motivic as well as sequential material.
Harmony: inversions	basically orthodox harmonic progressions; diatonic. 6, $^6_5$: average 8 per tune; $^6_4$, $^6_{4\,3}$, $^4_2$: average 2 per tune.
open 5ths and 8ths	5ths: average 5 per tune, but most frequent in group IV tunes; 8ths: in group III tunes only, 1 per tune.
augmented and diminished triads and 7th chords	3 augmented triads found only in tunes of group III; average 1.5 diminished chords per tune, but most frequent in group II tunes.
altered chords, secondary dominants	3 secondary dominants found in group III tunes only.
elements of discord	accented: average 3 per tune; unaccented: average 13 per tune.
Cadences	most frequent are the chord progressions I or I$^6_4$-V-I. The final chords of 9 tunes are open 5ths.
Key and Tonality	6 tunes in sharp key, 7 tunes in flat key. Clear tonal direction beclouded somewhat by the rich harmonic resources and the elements of discord.

quarter, half, or full beat in duration.

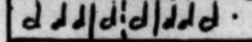
Elements of Style	Style 3: 6 Tunes, Average Length: 22 Measures
Mood and Rhythm: textual, melodic, harmonic	All tunes in duple mood. Melodic rhythm faster, harmonic rhythm slower, than textual.
Structure: types, phrases, poetic meters	5 plain tunes, 1 tune with extension; 1 lm, 2 cmd, and 3 pm tunes. Phrase structure determined largely by poetic meter.
Texture: chordal, ornamented, fuging	chordal, some ornamented; frequent one- and two-part writing; frequent parallel 3rds.
Textual Declamation	mainly syllabic; infrequent short melismas.
Melody: repetitive, non-repetitive	repetitive; much recurring and sequential material.
Harmony: inversions	orthodox; preponderance of primary triads; some chromatic alteration. 6, $^{6}_{5}$: average 12 per tune; $^{6}_{4}$, $^{4}_{3}$, $^{4}_{2}$: average 5 per tune. Cadential $^{6}_{4}$ very prominent.
open 5ths and 8ths	5ths: average 5 per tune; no open octaves.
augmented and diminished	no augmented chords; average 2 diminished chords per tune.
altered chords, secondary dominants	average 1 secondary dominant or other altered chord.
elements of discord	accented: average 5 per tune; unaccented: 14 per tune.
Cadences	strong preference for I^{6}_{4}-V-I; the final chords of 2 tunes are open 5ths.
Key and Tonality	all 6 tunes are in the sharp key. Clear, direct, chord progression.

quarter, half, or full beat in duration.

Elements of Style	Style 4: 9 Tunes, Average Length: 36 Measures
Mood and Rhythm: textual, melodic, harmonic	6 tunes in duple, 1 in triple, 2 in both triple and duple moods. Melodic rhythm faster, harmonic rhythm slower, than textual. Frequent harmonically static areas.
Structure: types, phrases, poetic meters	1 plain tune, 5 tunes with extension, 3 set-pieces; 5 lm, and 4 pm tunes. Phrase structure, though often irregular because of textual repetition, is determined largely by poetic meter.
Texture: chordal, ornamented, fuging	chordal, some ornamented; frequent one- and two-part writing; frequent parallel 3rds, 6ths, and 8ths.
Textual Declamation	mainly syllabic; infrequent short melismas, good deal of textual repetition.
Melody: repetitive, non-repetitive	repetitive; much recurring and sequential material; disjunct, wide range, almost operatic in character.
Harmony: inversions	orthodox; preponderance of primary triads; some chromatic alteration. $6, {}^{6}_{5}$: average 16 per tune, though most frequent in the longer set-pieces; ${}^{6}_{4}, {}^{4}_{3}, {}^{4}_{2}$: average 12 per tune. Cadential ${}^{6}_{4}$ very prominent.
quarter, half, or full beat in duration open 5ths and 8ths	5ths: average 6 per tune; 8ths: average 5 per tune, with frequent parallel motion.
augmented and diminished	no augmented chords; average 3 diminished intervals per tune.
altered chords, secondary dominants	average 3 secondary dominants or other altered chords or melodic elements per tune.
elements of discord	accented: average 18 per tune; unaccented: average 22 per tune; prominence of discord grace notes.
Cadences	strong preference for I^{6}_{4}-V-I; the final chords of 8 tunes are open 8ths.
Key and Tonality	all 9 tunes are in the sharp key. Clear, direct, common practice functional tonality.

Elements of Style	Style 5: 18 Tunes, Average Length: 16 Measures
Mood and Rhythm: textual, melodic, harmonic	17 tunes in duple, 1 in triple mood. Lively, bouncy rhythms, frequent repeated quarter-notes in all parts; melodic rhythm usually equal to textual; harmonic rhythm unpredictable but often in the pattern  . Frequent hemiola rhythm: , some 
Structure: types, phrases, poetic meters	10 plain tunes, 2 tunes with extension, 6 fuging tunes; 5 cm, 1 cmd, 1 smd, 4 lm, 3 sm, and 4 pm tunes. Some irregularity in the basic patterned phrase structure caused mainly by the introductory or phrase-ending long notes.
Texture: chordal, ornamented, fuging	basically chordal texture with some ornamented; considerable fuging texture.
Textual Declamation	mainly syllabic; infrequent short, florid passages; textual repetition and overlap.
Melody: repetitive, non-repetitive	non-repetitive; frequent recurring motives, but no sequential material; frequent rapid repeated notes (quarters or eighths).
Harmony: inversions	emphasis on secondary triads; diatonic. $6, {}^{6}_{5}$: average 6 per tune, occurring mostly in group IV tunes; ${}^{6}_{4}, {}^{4}_{3}, {}^{4}_{2}$: average 1.5 per tune; ${}^{6}_{4}$ occurs most frequently in group III, ${}^{4}_{3}$ and ${}^{4}_{2}$ in group IV tunes.
open 5ths and 8ths	5ths: average 4 per tune; no open 8ths.
augmented and diminished	no augmented chords; average 1 diminished chord per tune.
altered chords	less than 1 secondary dominant per tune; no other altered chords.
elements of discord	accented: average 2 per tune, occurring mostly in group IV tunes; unaccented: average 6.5 per tune, occurring mostly in group IV tunes.
Cadences	predominance of I, I6, or I${}^{6}_{4}$-V(7)-I; the final chords of 9 tunes are open 5ths.
Key and Tonality	12 tunes in sharp key, 6 tunes in flat key. Definite tonal direction, clear harmonic progressions with much more emphasis on second, third, and sixth scale degree chords than in style 3.

quarter, half, or full beat in duration

Elements of Style	Style 6: 31 Tunes, Average Length: 20 Measures
Mood and Rhythm: textual, melodic, harmonic	29 tunes in duple, 3 tunes in triple mood. Lively, irregular, sometimes awkward rhythms; melodic rhythm usually faster than textual; harmonic rhythm now rapid, now slow; frequent static harmony; frequent hemiola pattern: 
Structure: types, phrases, poetic meters	10 plain tunes, 4 tunes with extension, 17 fuging-tunes; 15 cm, 3 lm, 4 sm, 3 cmd, 4 lmd, and 4 pm tunes. Phrase lengths are irregular in both chordal and fuging sections; structure determined less by poetic meter than by purely musical considerations.
Texture: chordal, ornamented, fuging	varied: chordal, ornamented, free contrapuntal, and fuging texture; frequent pedal point.
Textual Declamation	syllabic with frequent, and often extended, melismas; much textual repetition and overlap.
Melody: repetitive, non-repetitive	non-repetitive, though entire fuging sections are exactly repeated; infrequent recurring and sequential material; frequent repeated quarter-notes.
Harmony: inversions	unorthodox progressions tending toward sixteenth-century modal progressions; frequent root movement by third and second; diatonic. 6, $^{6}_{5}$: average 7 per tune, but occurring mostly in tunes of group IV; $^{6}_{4}$, $^{4}_{3}$, $^{4}_{2}$: average 1.5 per tune.
open 5ths and 8ths	5ths: average 9 per tune, with highest averages occurring in group II and IV tunes; 8ths: less than 1 per tune.
augmented and diminished	6 augmented chords throughout, 4 in group III tunes; average 1.5 diminished chord per tune.
altered chords, secondary dominants	less than 1 secondary dominant or other altered pitch per tune, with most of these occurring in the 7 group III tunes.
elements of discord	accented: average 3 per tune, mostly in group II tunes; unaccented: average 11 per tune, with highest average occurring in tunes of group IV.
Cadences	the most frequent pattern (14 tunes) is I or V-V-I; some (4 tunes) use of I^{6}_{4}-V-I; the final chords of 13 tunes are open 5ths or 8ths.
Key and Tonality	16 tunes in flat key, 15 tunes in sharp key. There is an ambivalent sense of tonality, a weak and often ambiguous harmonic progression; in some cases the tonality is established by ubiquity of the keynote (tonic) chord.

quarter, half, or full beat in duration.

The distribution of these six styles among the four composer groups is shown in table 21. It can be seen that Americans composed mostly in style 6 whereas the eighteenth-century Englishmen have provided the widest distribution of tune styles.

TABLE 21

STYLE AND COMPOSER GROUP DISTRIBUTION

		Groups			
	Totals	I	II	III	IV
Style 1	24	10	8	6	
Style 2	13		1	10	2
Style 3	6			4	2
Style 4	9			9	
Style 5	18			8	10
Style 6	31		2	6	23
Totals	101	10	12	42	37

With the preceding tables and explanation as background information, nothing remains but to present the 101 core tunes. Each tune is underlaid with the text most commonly associated with it; or, where that could not be determined, by some other metrically suitable text.

The numbers and symbols are part of a system of harmonic analysis. The uncircled numbers above the treble clef indicate open fifths and eighths; those numbers below the bass clef simply refer to intervals above the bass. They are a convenient means of indicating inversions (6, $\begin{smallmatrix}6\\4\end{smallmatrix}$), discordant intervals (2, 4, 7), and common practice sevenths ($\begin{smallmatrix}6\\5\end{smallmatrix}$, $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$, $\begin{smallmatrix}4\\2\end{smallmatrix}$). The encircled notes are the disjunct and conjunct elements of discord, that is, those elements which are approached by leap and by step respectively; and the repeated elements of discord, or those which are approached by reiteration. The symbol ℯ denotes the suspended, or sustained, element of discord, that is, that element of discord which is approached as a member of the immediately preceding harmony, sustained, without reiteration. The symbols O, +, and X indicate diminished interval, augmented interval, and simultaneous octave cross-relation, respectively.

Every care has been made to reproduce exactly from the given source. Where an obvious engraver's error does exist, it is so

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indicated. For most of the composer group I tunes, there are two settings--a two- or three-part and a four-part setting. The one is an early American printing, in most cases the original; the other is an early, if not the first, four-part setting.

Although the 101 tunes in the core repertory have all been dutifully analyzed and "pigeon-holed," as it were, into the six style categories, the core tunes display a much wider stylistic diversity than one might at first realize. The noticeable variation in a single stylistic category from one composer group to another, can have the effect of making two or three sub-styles within each main style classification thus providing a total of eighteen possible style variations. It is not the purpose here, however, to pursue a narrow delineation of style characteristics, but merely to suggest these style variations within six broadly-based style categories. These variations in style from group to group have not been acknowledged beyond simply noting certain exceptions in the analysis given in table 20 and by arranging the tunes themselves by composer group within each style classification.

THE 101 TUNES IN THE CORE REPERTORY

TWENTY-FOUR STYLE 1 TUNES:

TEN by group I composers,

EIGHT by group II composers,

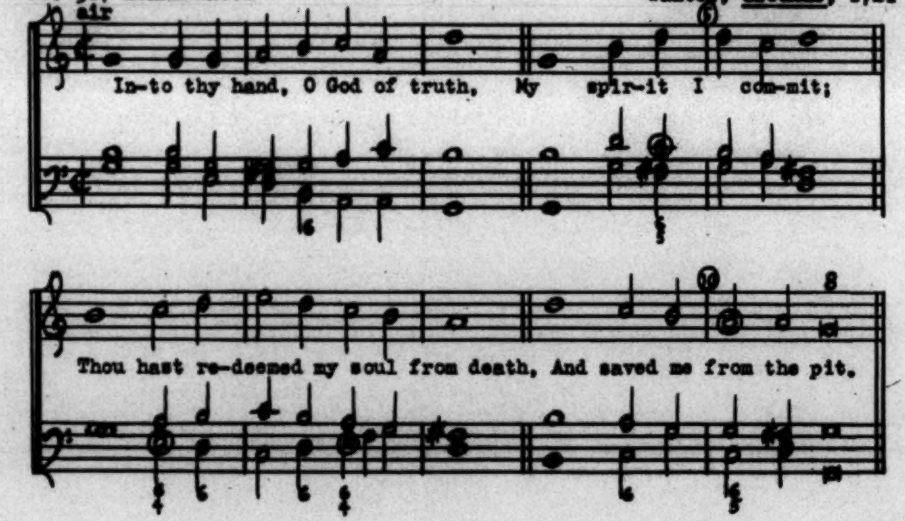
SIX by group III composers.

(See Table 17, COMPOSER GROUPS, page 300.)

ANGEL'S HYMN (WESTMINSTER)

plain tune, 8686
Ps. 31, Isaac Watts

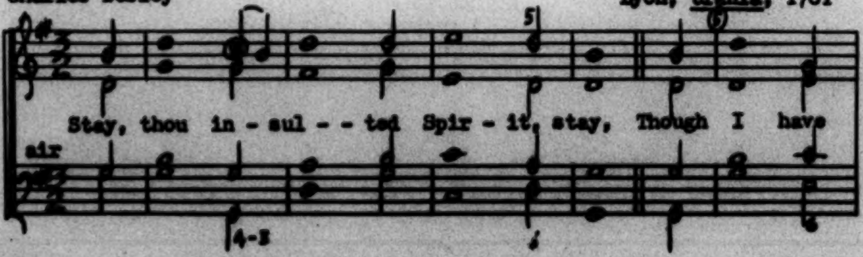
Orlando Gibbons
Walter, *Grounds*, 1721

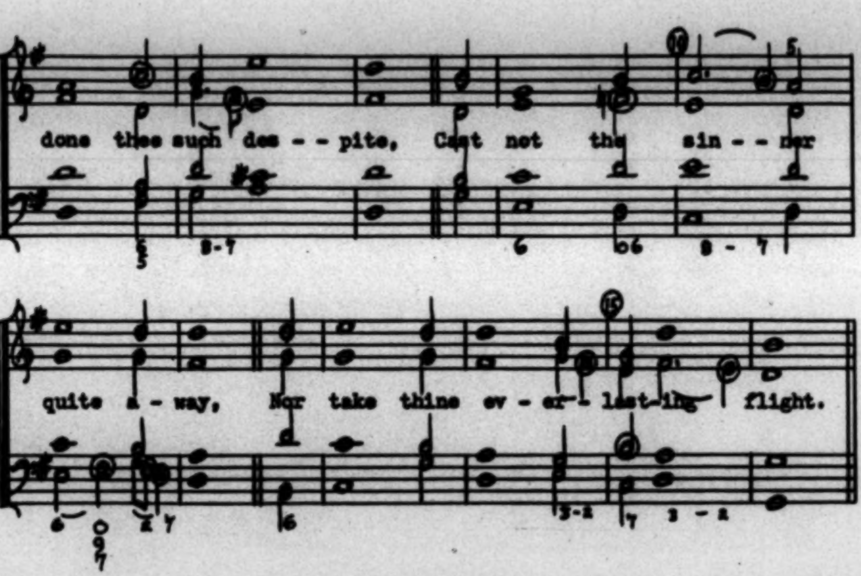

air
In-to thy hand, O God of truth, My spir-it I com-mit;
Thou hast re-deemed my soul from death, And saved me from the pit.
⑥
⑩
8

ANGEL'S HYMN (WESTMINSTER)

plain tune, 8888
Charles Wesley

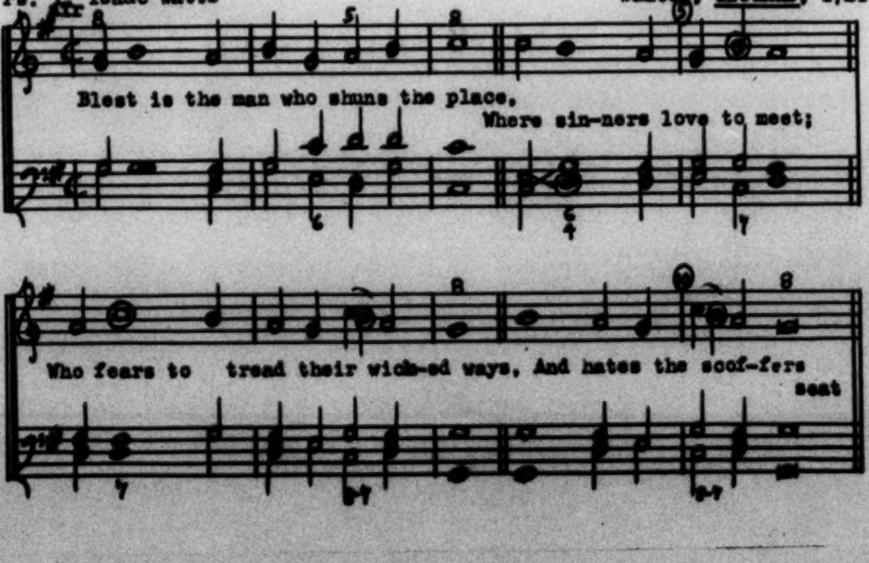
Orlando Gibbons
Lyon, *Urania*, 1761


Stay, thou in - sul - - ted Spir - it, stay, Though I have
air
5
⑥
4-3


done thee such des - - pite, Cast not the sin - - ner
quite a - way, Nor take thine ev - er - last - ing flight.

CANTERBURY

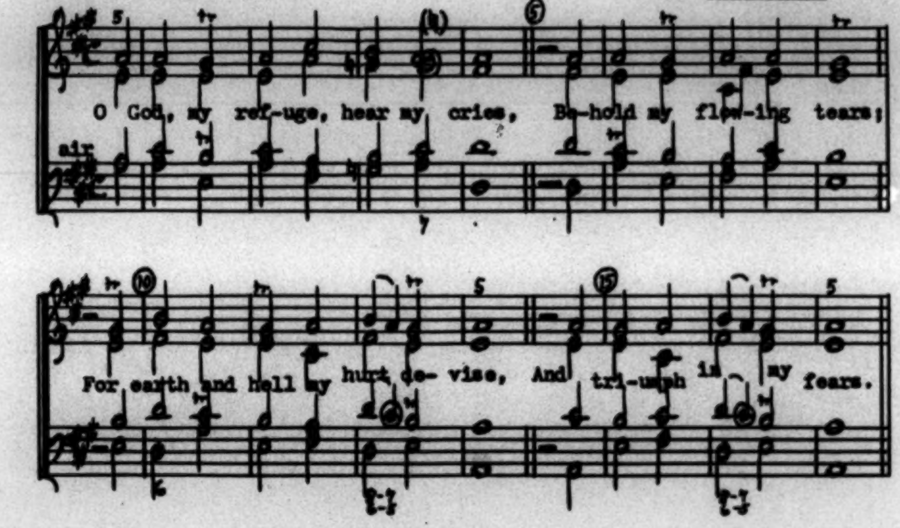
plain tune, 8686
Ps. 1. Isaac Watts Walter, Grounds, 1721


Air
Blest is the man who shuns the place,
Where sin-ners love to meet;
Who fears to tread their wick-ed ways, And hates the scof-fers seat

CANTERBURY

plain tune, 8686
from Ps. 55, Isaac Watts

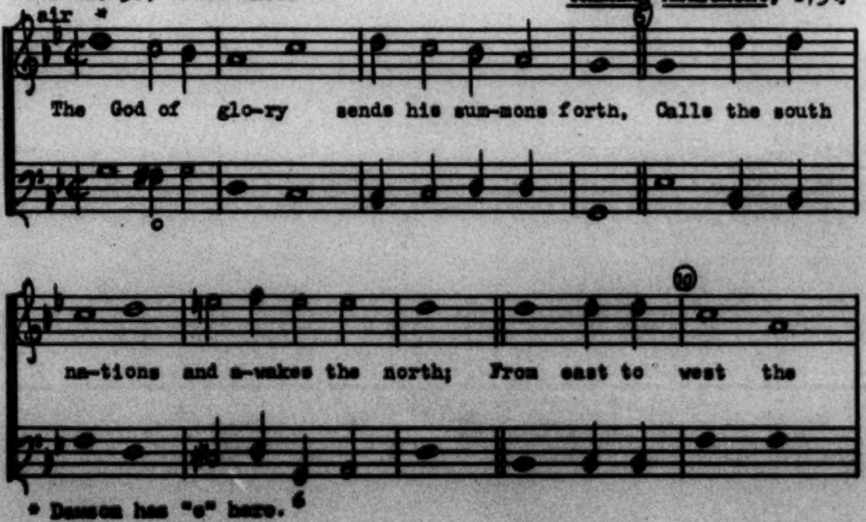
Flagg, Collection, 1764


O God, my ref-uge, hear my cries, Be-hold my flow-ing tears;
For earth and hell my hurt de-vise, And tri-umph in my fears.
air
5
6
7
10
15

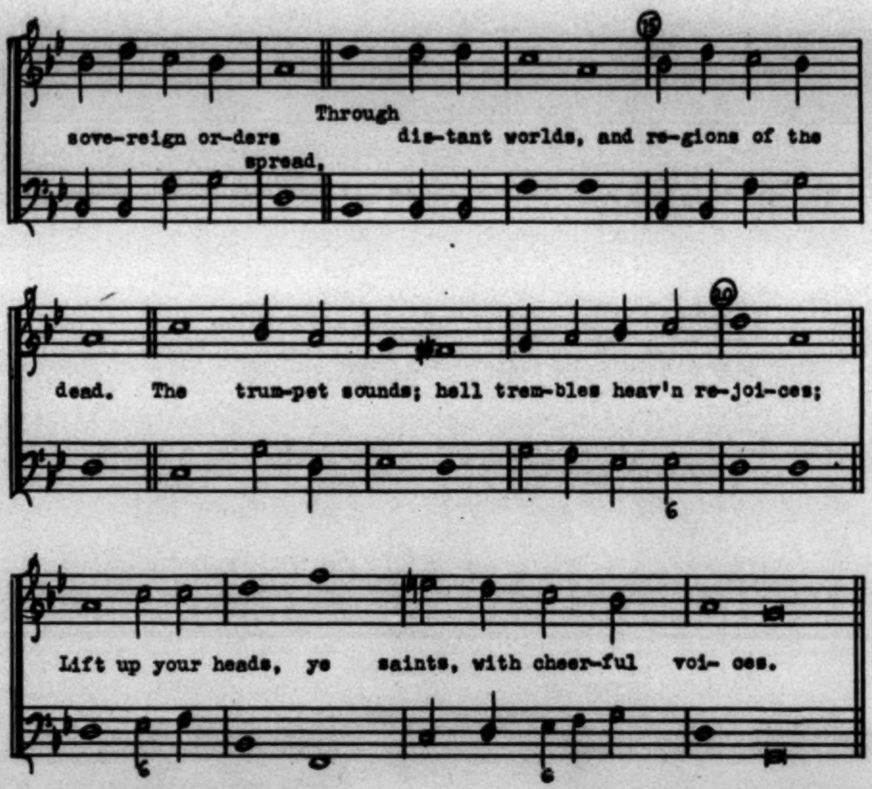
LANDAFF (Ps. 50)

plain tune, 101010101111
from Ps. 50, Isaac Watts

Dawson, Youth's Entertaining Amusement, 1754.


air
*
The God of glo-ry sends his sum-mons forth, Calls the south
na-tions and a-wakes the north; From east to west the
5
10
6

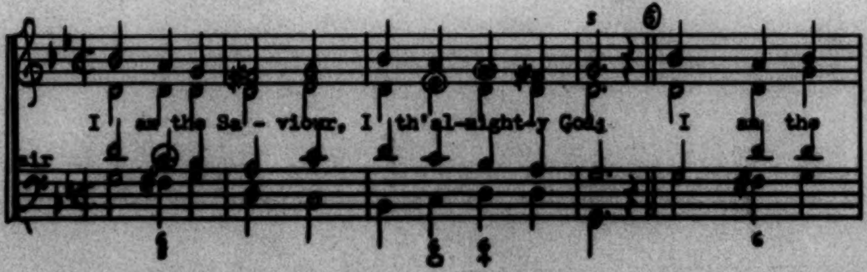
* Dawson has "e" here.

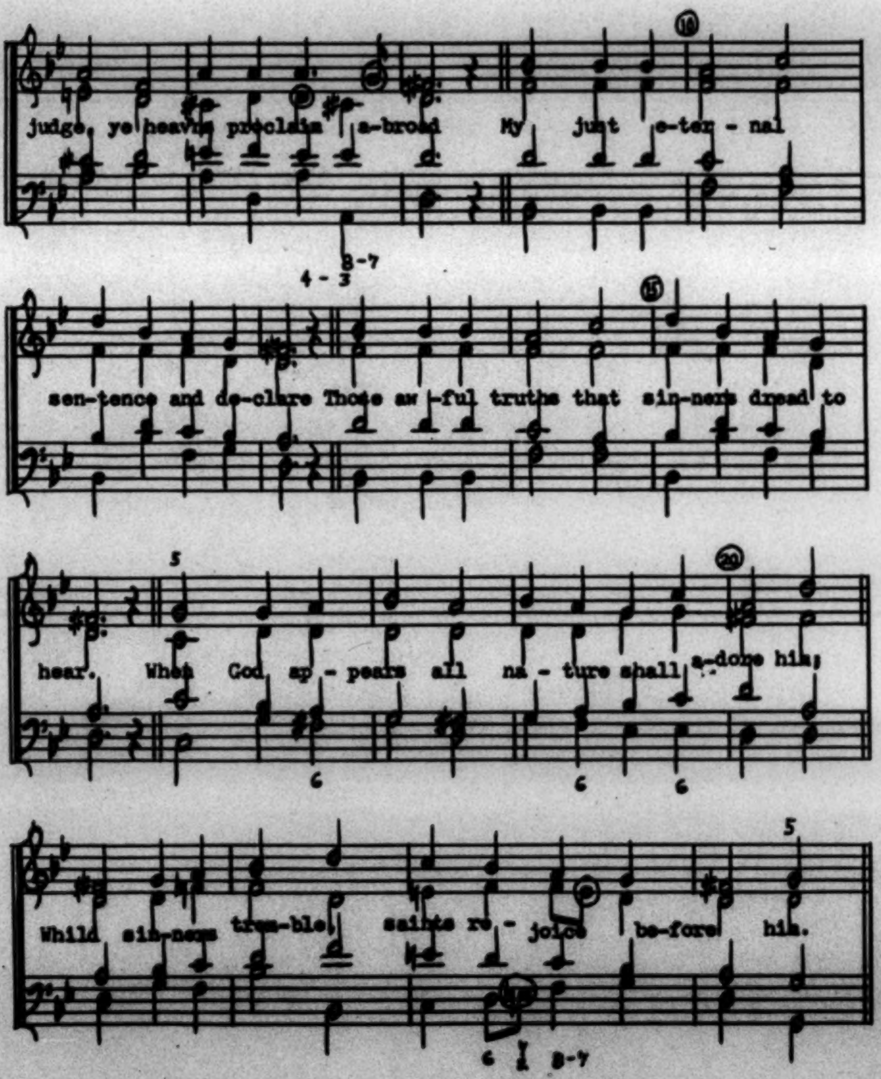

15
sove-reign or-ders spread, Through dis-tant worlds, and re-gions of the
20
dead. The trum-pet sounds; hell trem-bles heav'n re-joi-ces;
6
Lift up your heads, ye saints, with cheer-ful voi- ces.
6
6

LANDAFF (OLD 50)

plain tune, 101010101111
from Ps. 50, Isaac Watts

Lyon, Urania, 1761


s
5
I am the Sa-viour, I th'al-might-y God; I am the
air
6


⑩
judge, ye heav'ns proclaim a-broad My just e-ter-nal
4 - 3
8-7
⑮
sen-tence and de-clare Those aw-ful truths that sin-ners dread to
5
⑳
hear. When God ap-pears all na-ture shall a-dore him;
6
6
6
5
Whild sin-ners trem-ble, saints re-joice be-fore him.
6
8-7

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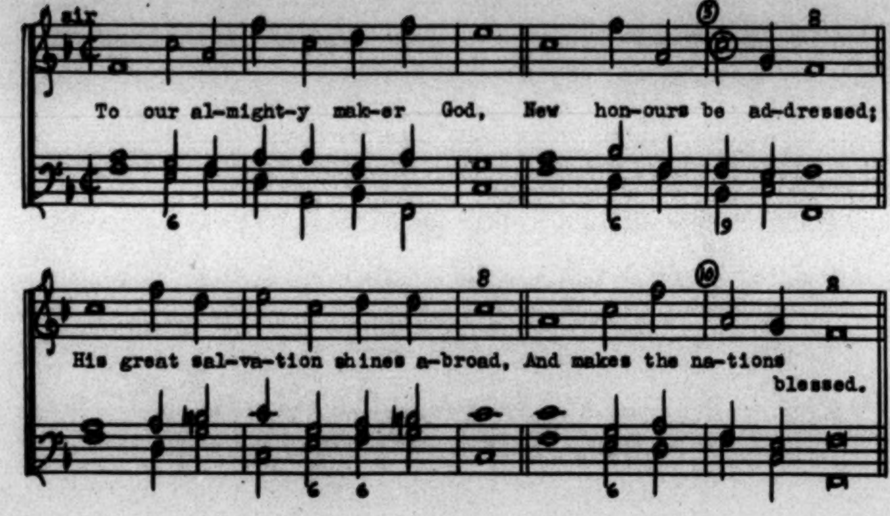
LONDON NEW

plain tune, 8686
Ps. 98, Isaac Watts

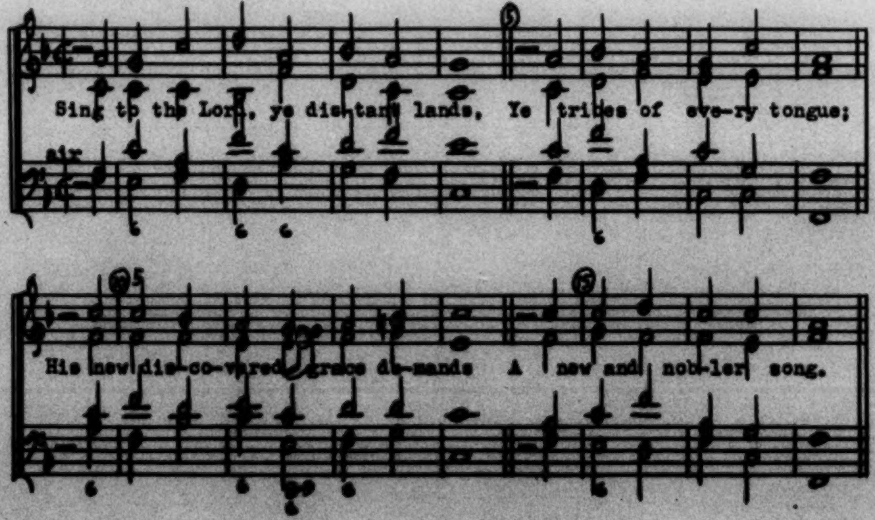
Walter, Grounds..., 1721


air
To our al-might-y mak-er God, New hon-ours be ad-dressed;
His great sal-va-tion shines a-broad, And makes the na-tions blessed.

LONDON NEW

plain tune, 8686
Ps. 96, Isaac Watts

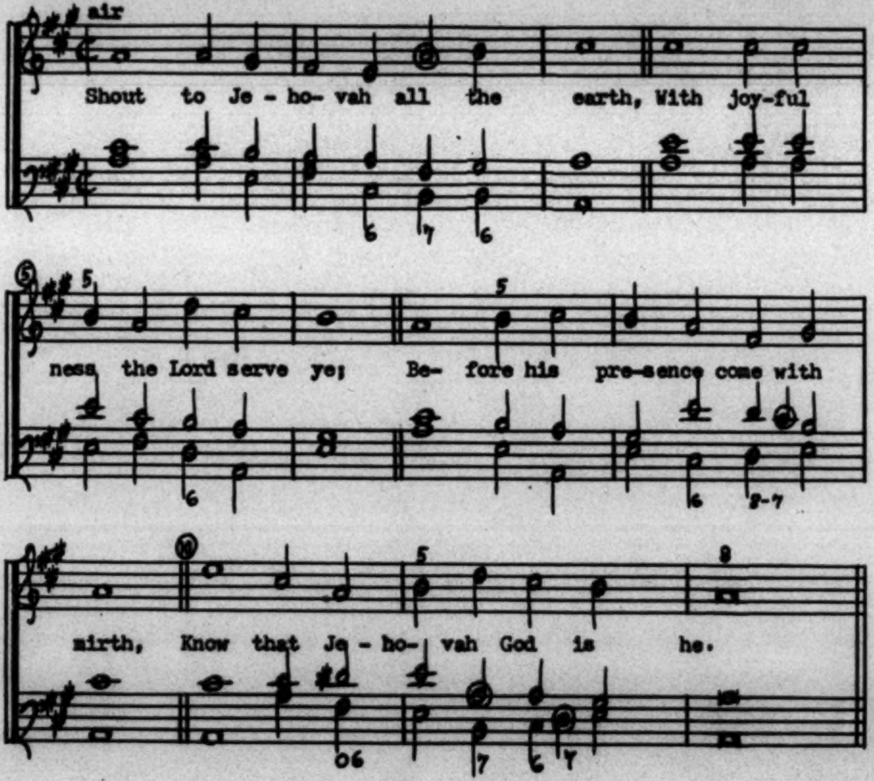
Lyon, Urania, 1761


Sing to the Lord, ye dis-tant lands, Ye tribes of eve-ry tongue;
air
His new dis-co-vered grace de-mands A new and nob-ler song.

PSALM 100, OLD

plain tune, 8888
"Bay Psalm Book", 1698

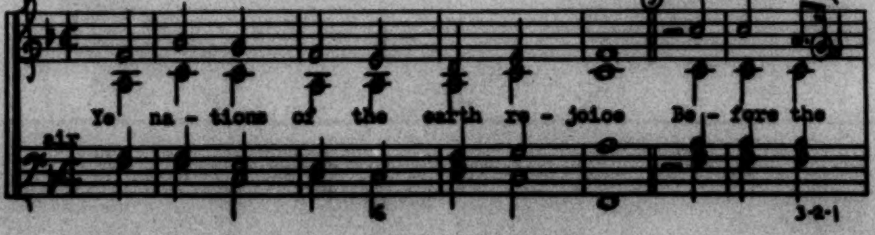
Walter, Grounds..., 1721


air
Shout to Je - ho- vah all the earth, With joy-ful
ness the Lord serve ye; Be- fore his pre-sence come with
mirth, Know that Je - ho- vah God is he.
6 7 6
5
6
5
6 8-7
5
8
06
7 6 7

PSALM 100, OLD

plain tune, 8888
Isaac Watts

Lyon, Urania, 1761


Ye na - tions of the earth re - joice Be - fore the
air
6
3-2-1

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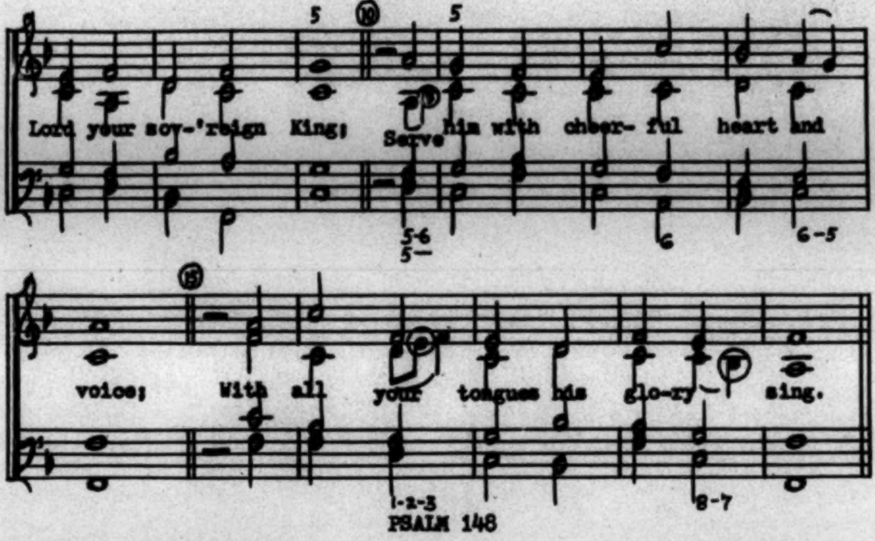
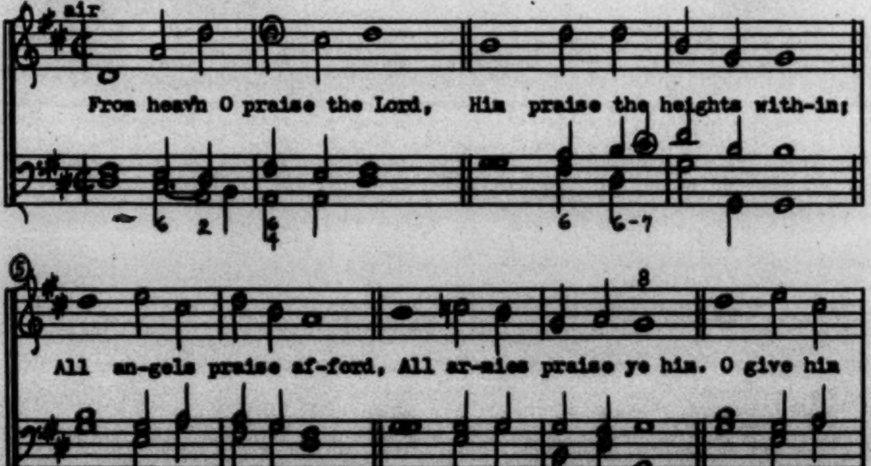

Lord your sov-'reign King; Serve him with cheer- ful heart and
voice; With all your tongues his glo-ry sing.
5
⑩
5
5-6
5—
6
6-5
⑮
1-2-3
8-7

PSALM 148

plain tune, 66664444
"Bay Psalm Book," 1698

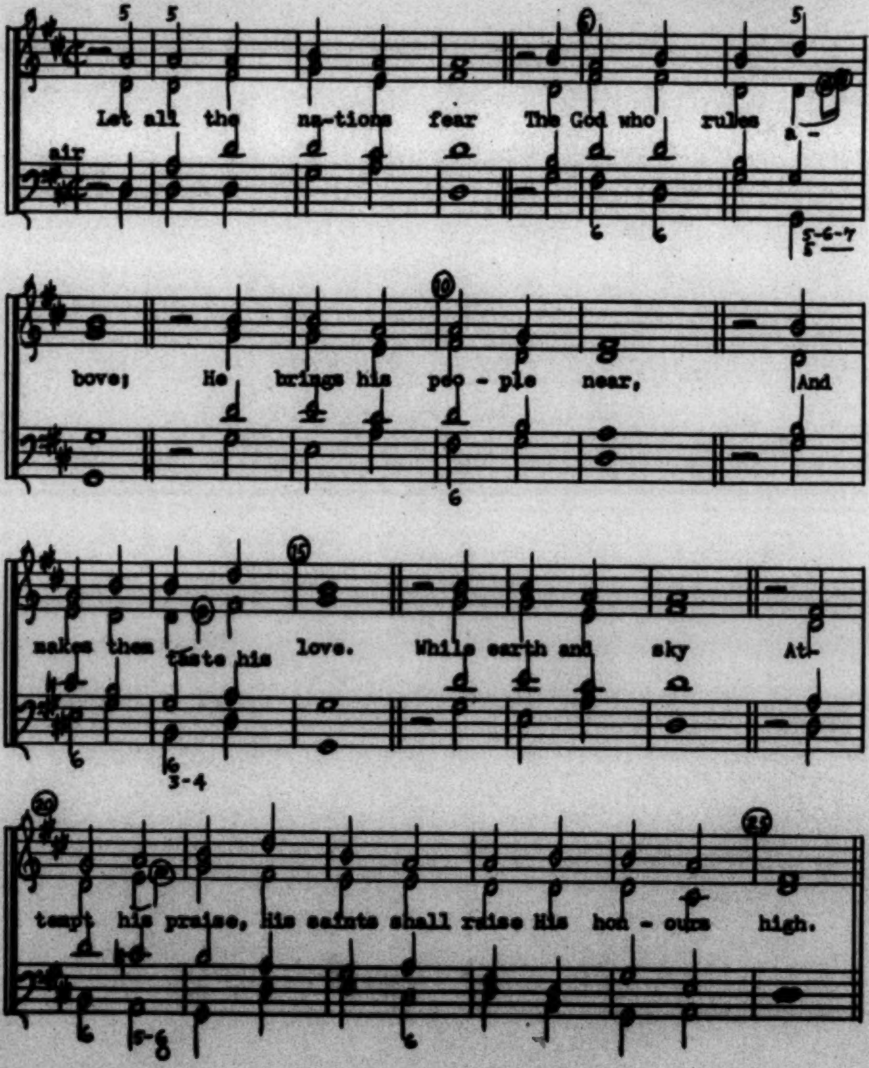
Walter, Grounds...., 1721


air
From heav'n O praise the Lord, Him praise the heights with-in;
All an-gels praise af-ford, All ar-mies praise ye him. O give him
praise, Sun and moon bright, All stars of light, O give him praise.
6
2
6
4
6
6-7
⑤
8
6
6
6
⑨
5
8
6
b6
6

PSALM 148

plain tune, 66664444
Ps. 148, Isaac Watts

Lyon, Urania, 1761

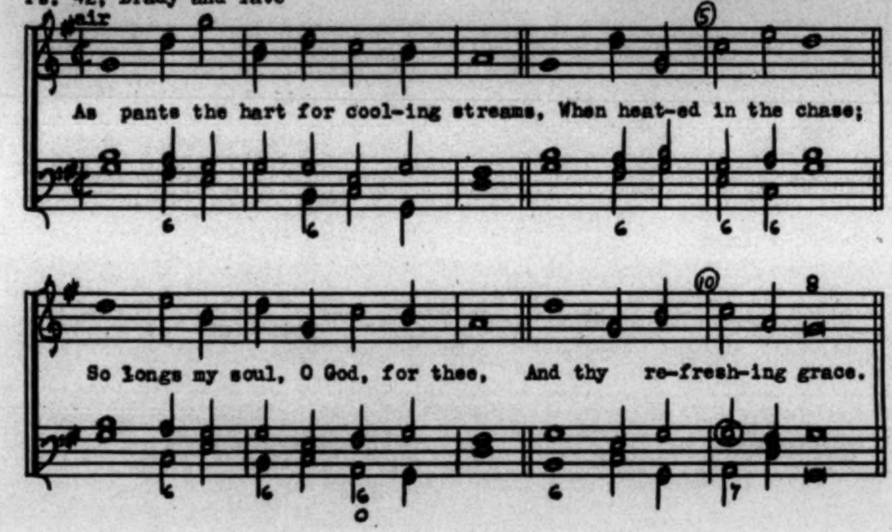

air
Let all the na-tions fear The God who rules a-bove; He brings his peo-ple near, And makes them taste his love. While earth and sky At-tempt his praise, His saints shall raise His hon-ours high.
⑤
⑩
⑮
⑳
㉕

XUM

SAINT DAVID'S

plain tune, 8686
Ps. 42, Brady and Tate

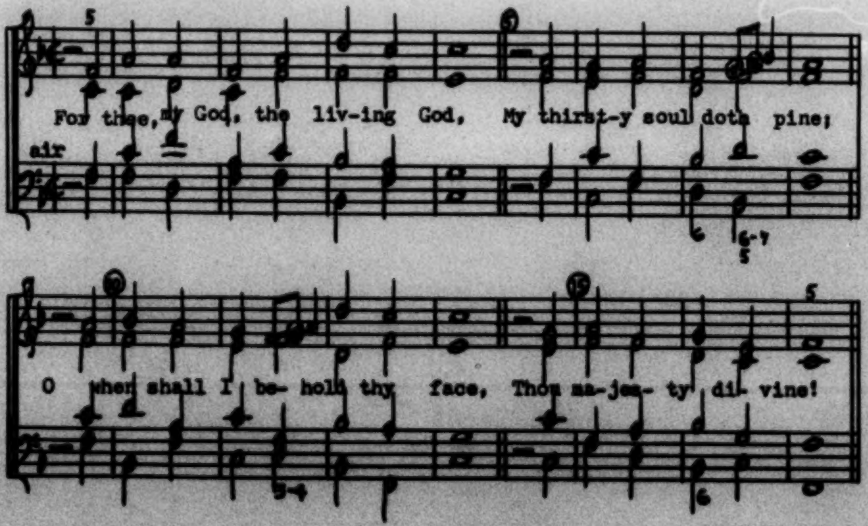
Walter, Grounds..., 1721


air
⑤
⑩
As pants the hart for cool-ing streams, When heat-ed in the chase;
So longs my soul, O God, for thee, And thy re-fresh-ing grace.

SAINT DAVID'S

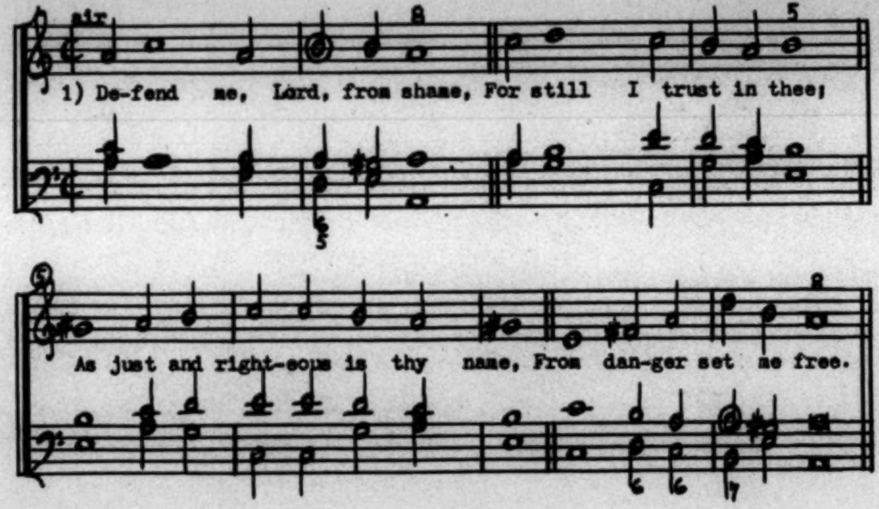
plain tune, 8686
Ps. 42, Brady and Tate

Lyon, Urania, 1761


⑤
⑩
⑮
air
For thee, my God, the liv-ing God, My thirst-y soul doth pine;
O when shall I be- hold thy face, Thou ma-jes- ty di- vine!

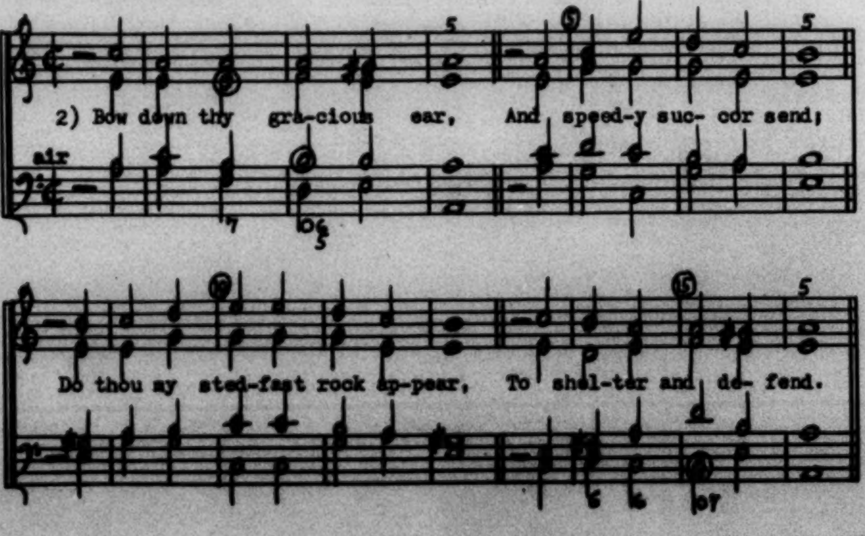
SOUTHWELL

plain tune, 6686 **Walter, Grounds..., 1721**
Ps. 31, Brady and Tate


air
1) De-fend me, Lord, from shame, For still I trust in thee;
⑤
As just and right-eous is thy name, From dan-ger set me free.

SOUTHWELL

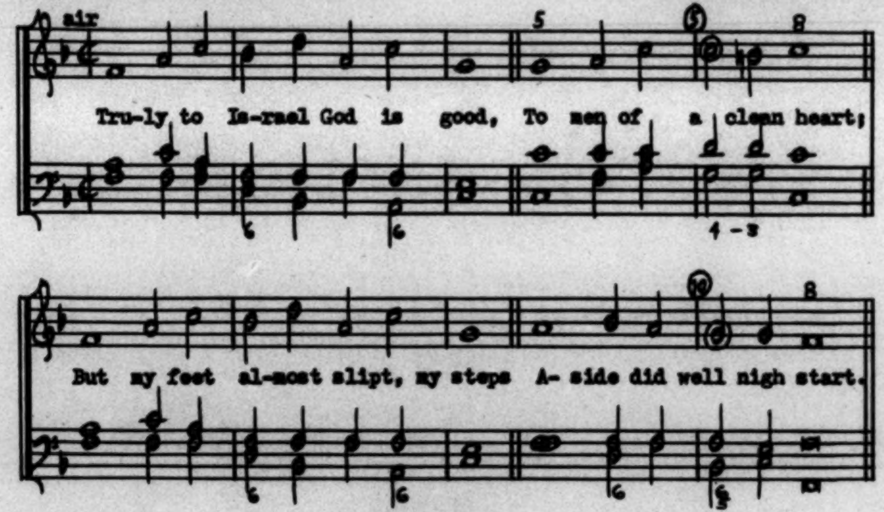
plain tune, 6686 **Lyon, Urania, 1761**
Ps. 31, Brady and Tate


2) Bow down thy gra-cious ear, And speed-y suc- cor send;
air
⑤
⑩
Do thou my sted-fast rock ap-pear, To shel-ter and de-fend.
⑮

YORK (STILT)

plain tune, 8686
Ps. 73: "Bay Psalm Book," 1640

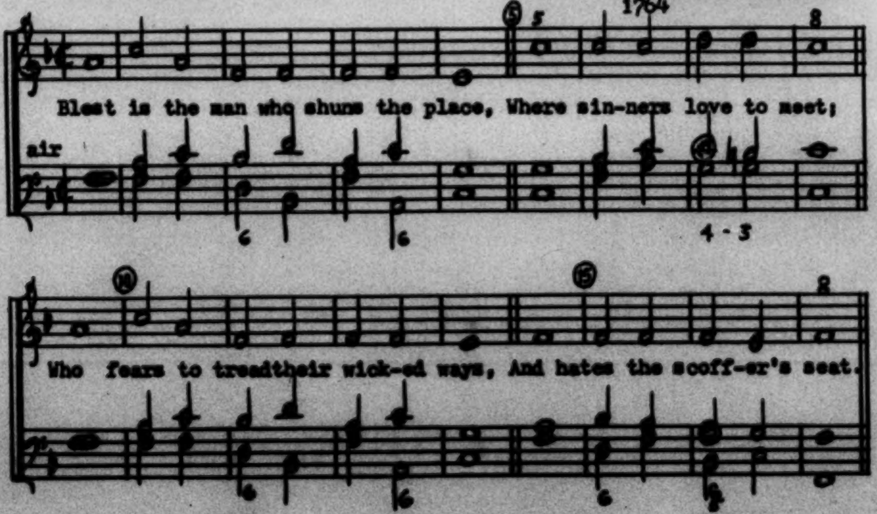
Walter, Grounds..., 1721


air
Tru-ly to Is-rael God is good, To men of a clean heart;
But my feet al-most slipt, my steps A- side did well nigh start.
5
⑤
8
⑩
8
6
6
4 - 3
6
6
6
6
5

YORK (STILT)

plain tune, 8686
Ps. 1, Isaac Watts

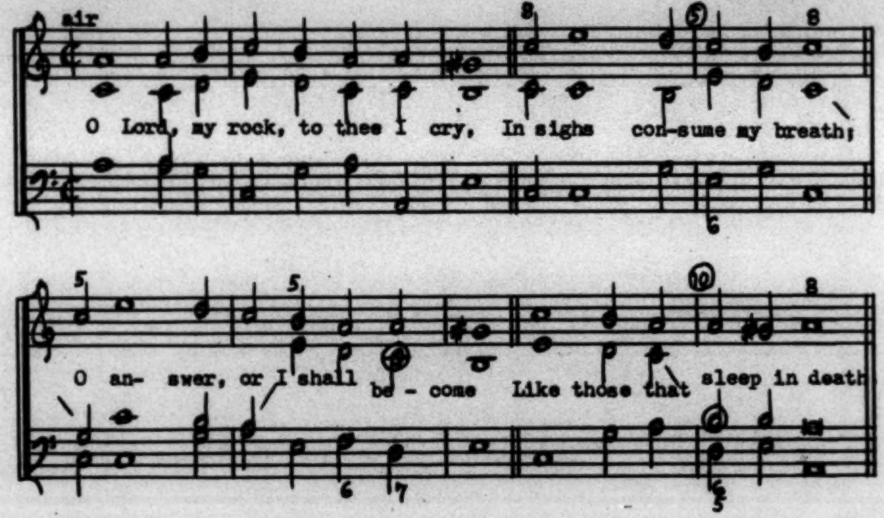
Bayley, New Introduction..., 1764


⑤
5
8
Blest is the man who shuns the place, Where sin-ners love to meet;
air
6
6
4 - 3
⑩
⑮
8
Who fears to tread their wick-ed ways, And hates the scoff-er's seat.
6
6
6
6

WINDSOR

plain tune, 8686
Ps. 28, Brady and Tate

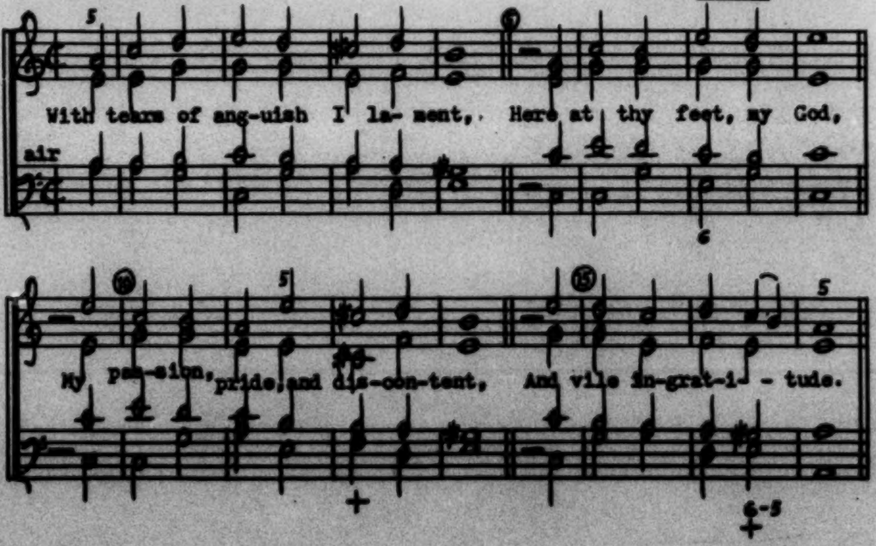
Walter, Grounds...,
1721


air
O Lord, my rock, to thee I cry, In sighs con-sume my breath;
O an- swer, or I shall be - come Like those that sleep in death
8
5
8
6
5
5
10
8
6
7
6
5

WINDSOR

plain tune, 8686

Lyon, Urania, 1761

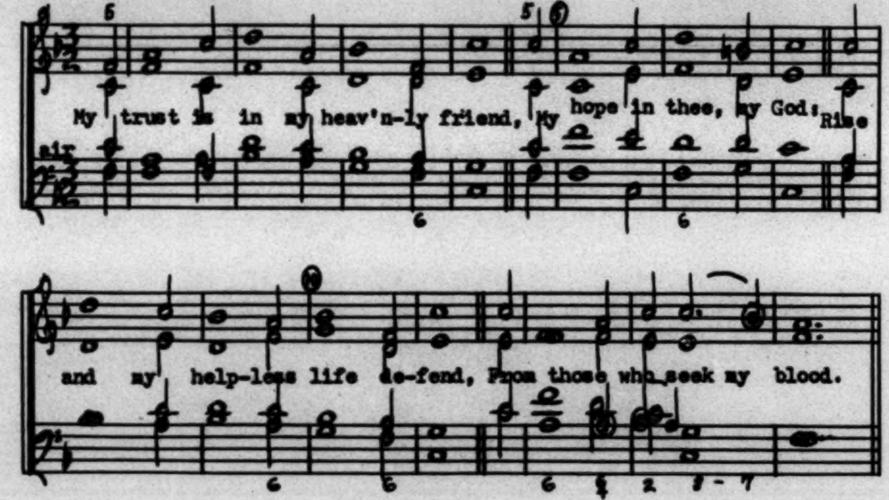

With tears of ang-uish I la- ment, Here at thy feet, my God,
air
My pas-sion, pride, and dis-con-tent, And vile in-grat-i- tude.
5
6
10
5
15
5
+
6-5
+

STYLE 1 TUNES; GROUP II COMPOSERS

BEDFORD

plain tune, 8686
Ps. 7, Isaac Watts

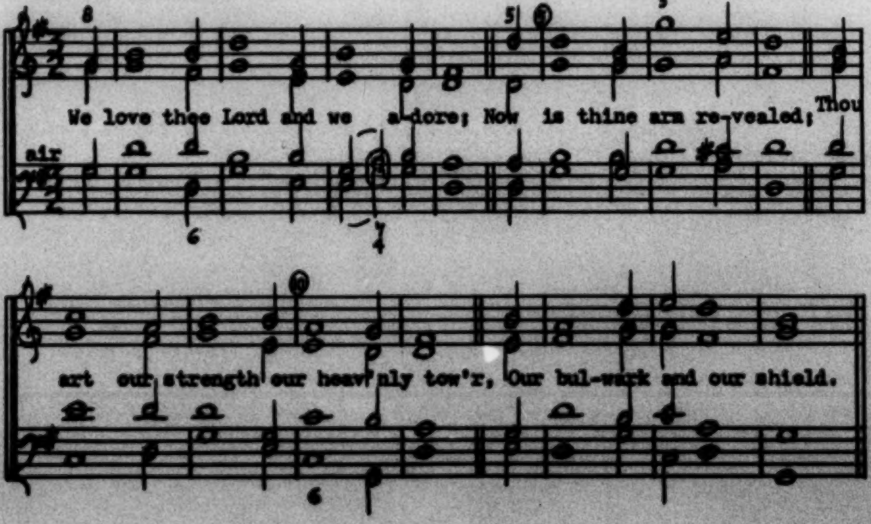
Lyon, Urania, 1761


My trust is in my heav'n-ly friend, My hope in thee, my God; Rise
air
and my help-less life de-fend, From those who seek my blood.

MEAR

plain tune, 8686
Ps. 18, Isaac Watts

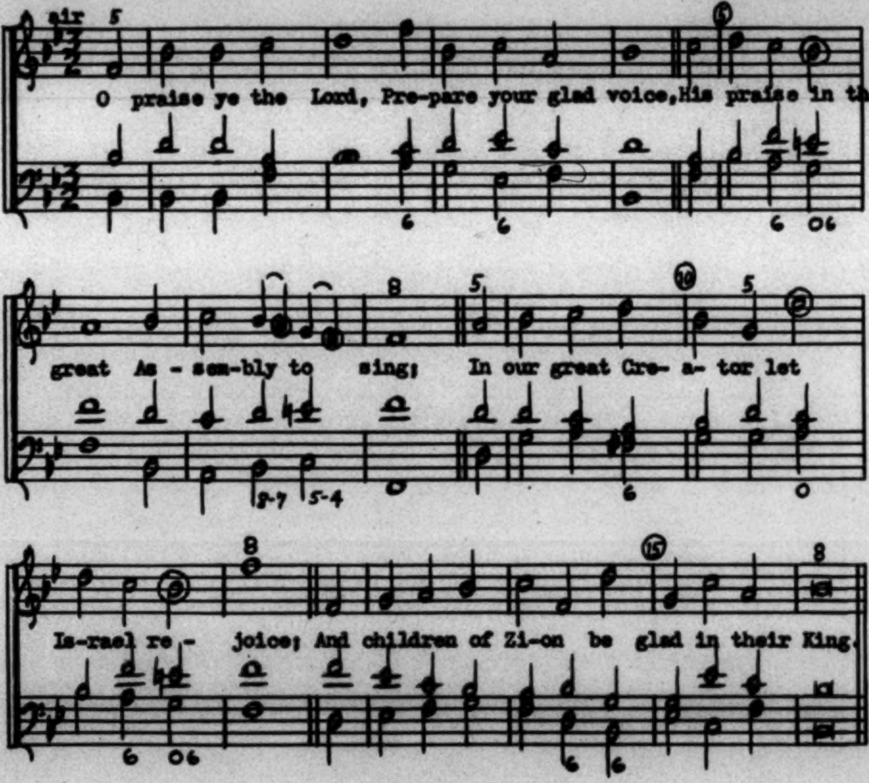
Lyon, Urania, 1761


We love thee Lord and we a-dore; Now is thine arm re-vealed; Thou
air
art our strength our heav'nly tow'r, Our bul-wark and our shield.

PSALM 149 (HANOVER)

plain tune, 10101111
Brady and Tate, 1698

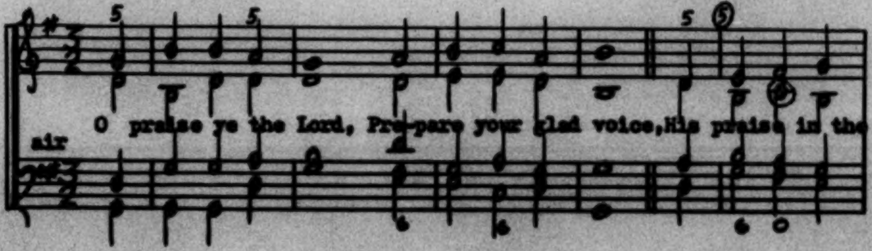
Tufts, *An Introduction...*, 1726

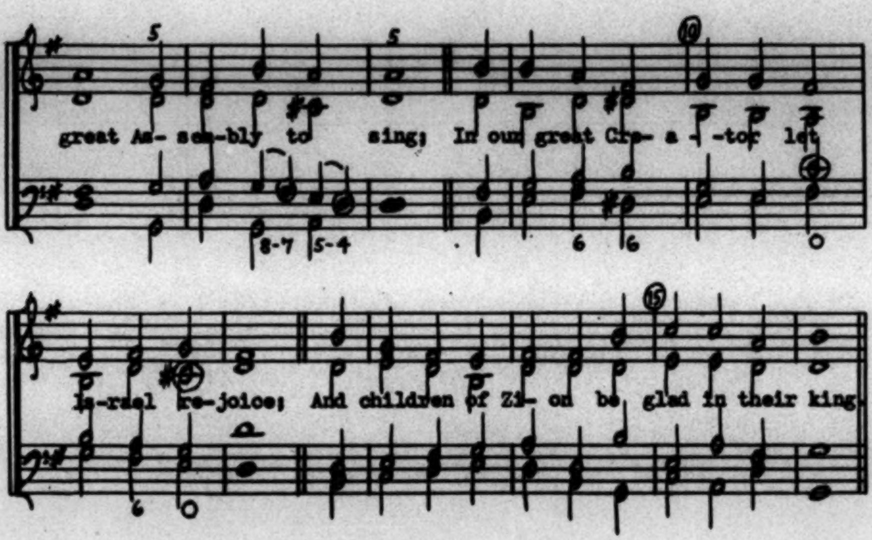

air
O praise ye the Lord, Pre-pare your glad voice, His praise in the
great As - sem-bly to sing; In our great Cre- a- tor let
Is-rael re - joice; And children of Zi-on be glad in their King.

PSALM 149 (HANOVER)

plain tune, 10101111
Brady and Tate, 1698

William Croft
Lyon, *Urania*, 1761

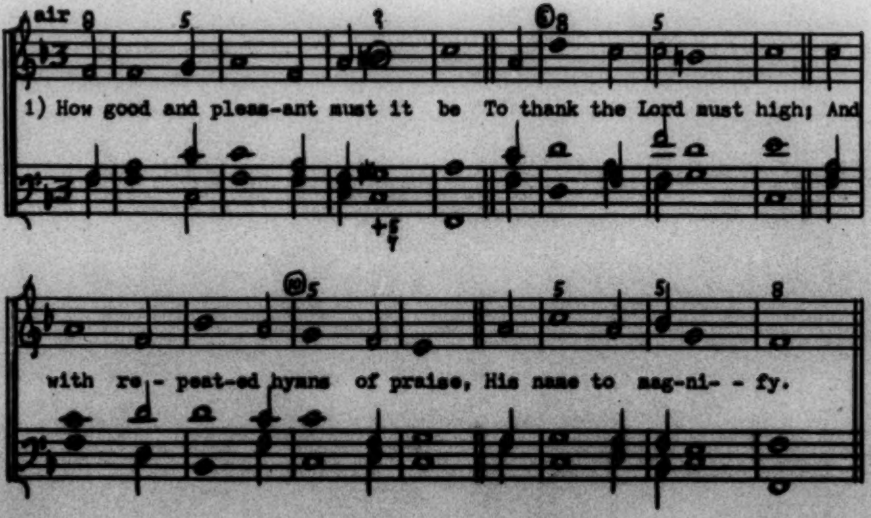

O praise ye the Lord, Pre-pare your glad voice, His praise in the
air


great As- sem-bly to sing; In our great Cre- a - -tor let
Is-rael re-joice; And children of Zi- on be glad in their king.
5
5
10
8-7
5-4
6
6
0
15
6
0

PORTSMOUTH

plain tune, 8686
Ps. 92, Brady and Tate

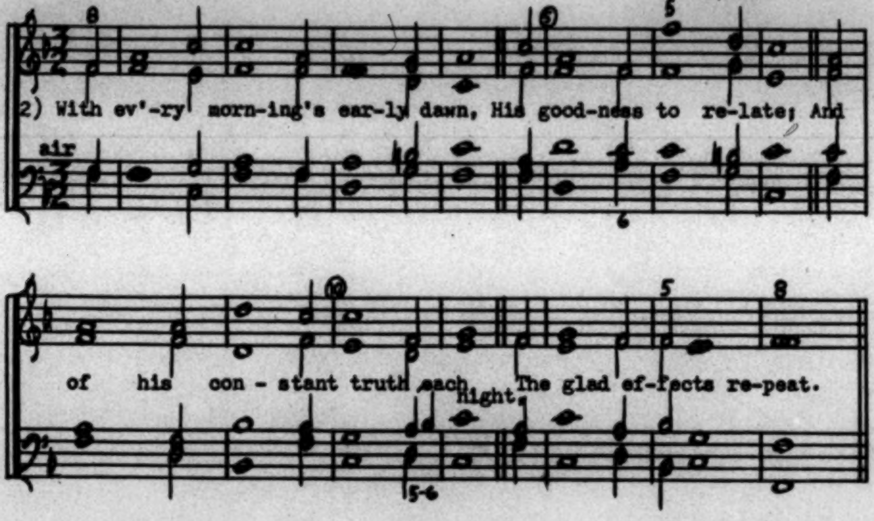
Tufts, An Introduction..,
1726


air
1) How good and pleas-ant must it be To thank the Lord most high; And
with re- peat-ed hymns of praise, His name to mag-ni- - fy.
8
5
?
5
8
5
+5
7
10
5
5
5
8

PORTSMOUTH

plain tune, 8686
Ps. 92, Brady and Tate

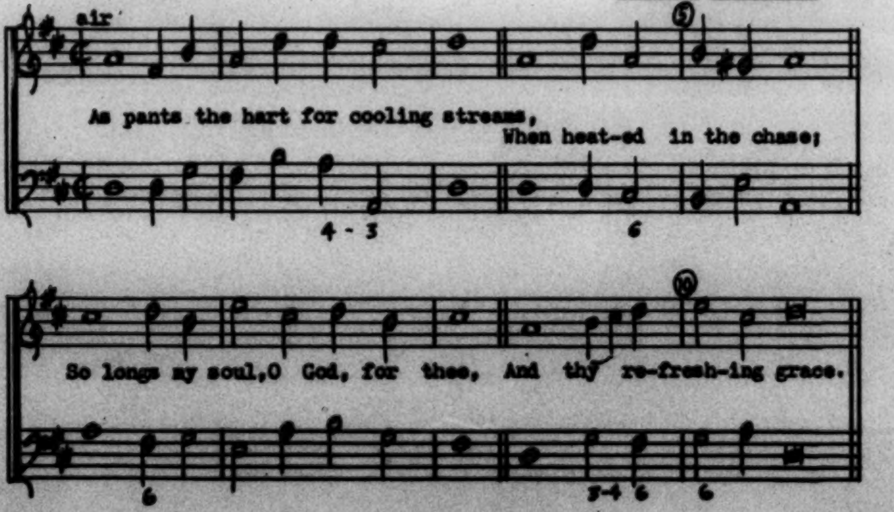
Lyon, Urania, 1761


8
⑤
5
2) With ev'-ry morn-ing's ear-ly dawn, His good-ness to re-late; And
air
6
⑩
5
8
of his con - stant truth each Night, The glad ef-fects re-peat.
5-6

SAINT ANNE'S

William Croft
Dawson, Youth's Entertaining Amusement, 1754

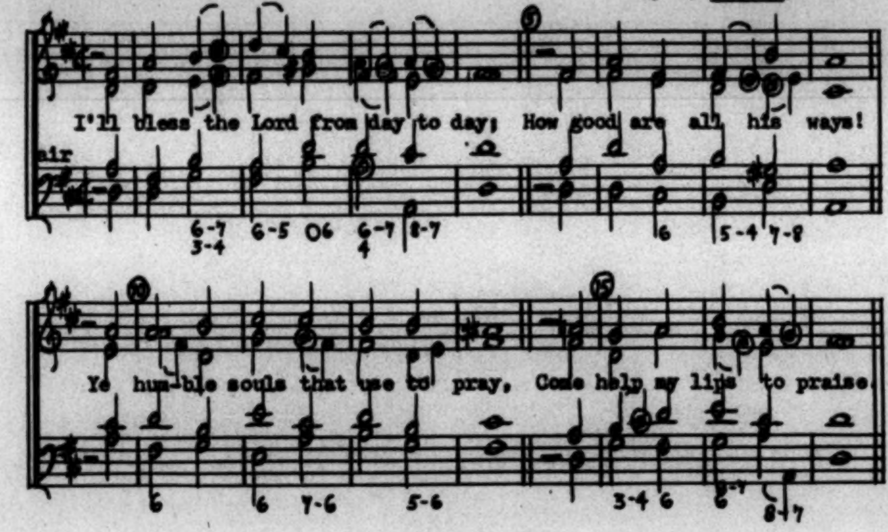
plain tune, 8686
Ps. 42, Brady and Tate


air
⑤
As pants the hart for cooling streams,
When heat-ed in the chase;
4 - 3
6
⑩
So longs my soul, O God, for thee, And thy re-fresh-ing grace.
6
5-4 6
6

SAINT ANNE'S

plain tune, 8686
Ps. 34, Isaac Watts

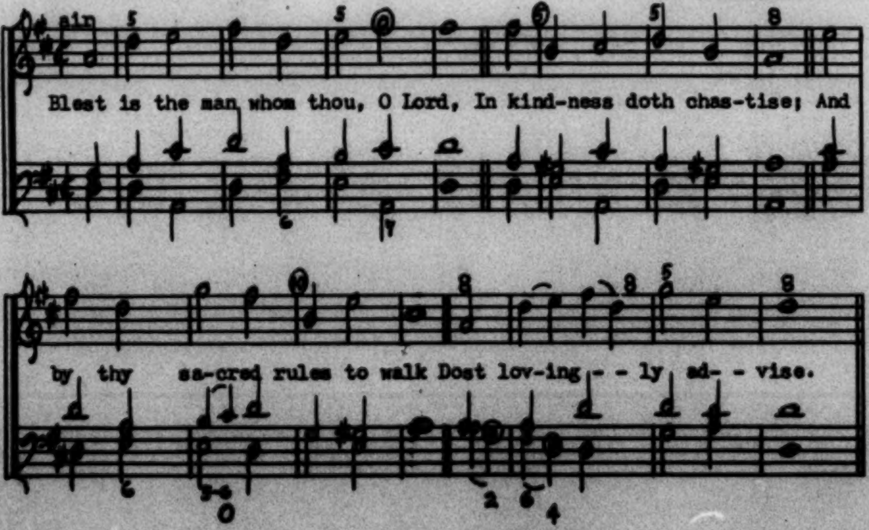
William Croft
Lyon, Urania, 1761


air
I'll bless the Lord from day to day; How good are all his ways!
6-7 3-4
6-5
06
6-7 4
8-7
6
5-4
7-8
Ye hum-ble souls that use to pray, Come help my lips to praise.
6
6
7-6
5-6
3-4
6
6
8-7

SAINT JAMES

plain tune, 8686
Ps. 94, Brady and Tate

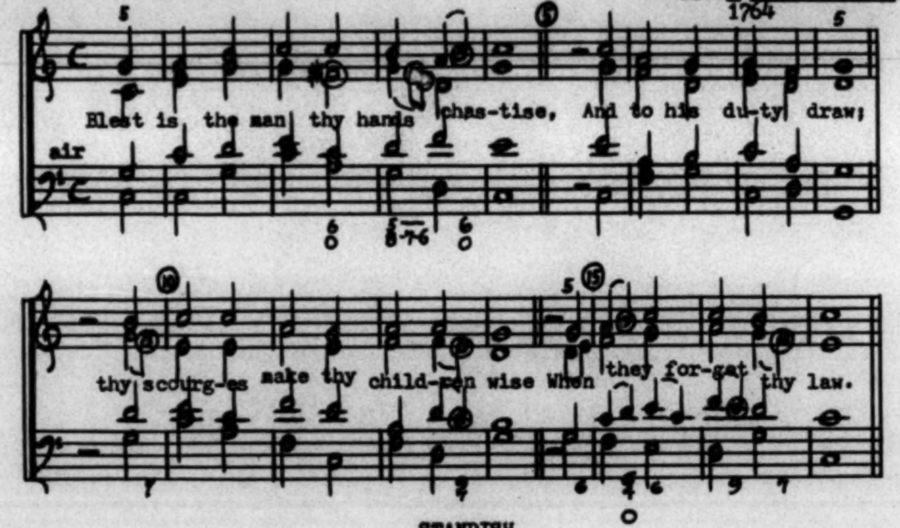
Raphael Courteville
Walter, Grounds..., 1721


air
5
5
8
Blest is the man whom thou, O Lord, In kind-ness doth chas-tise; And
6
7
8
8
5
8
by thy sa-cred rules to walk Dost lov-ing- - ly ad- - vise.
6
3-4
0
2
6
4

SAINT JAMES

plain tune, 8686
Ps. 94, Isaac Watts

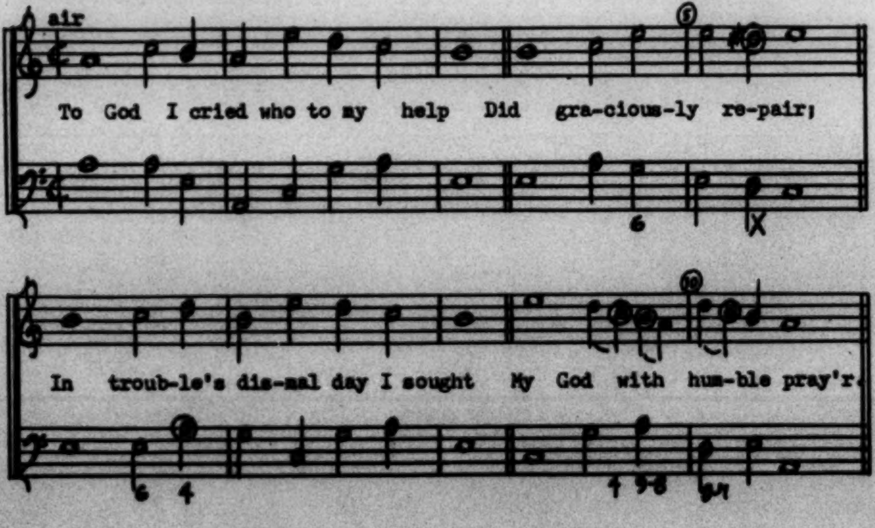
Raphael Courteville
Flagg, A Collection.., 1764


5
⑤
5
Blest is the man thy hands chas-tise, And to his du-ty draw;
air
6
0
5
8 7 6
6
0
⑩
5
⑮
thy scourg-es make thy child-ren wise When they for-get thy law.
7
7
6
7
6
0
9
7

STANDISH

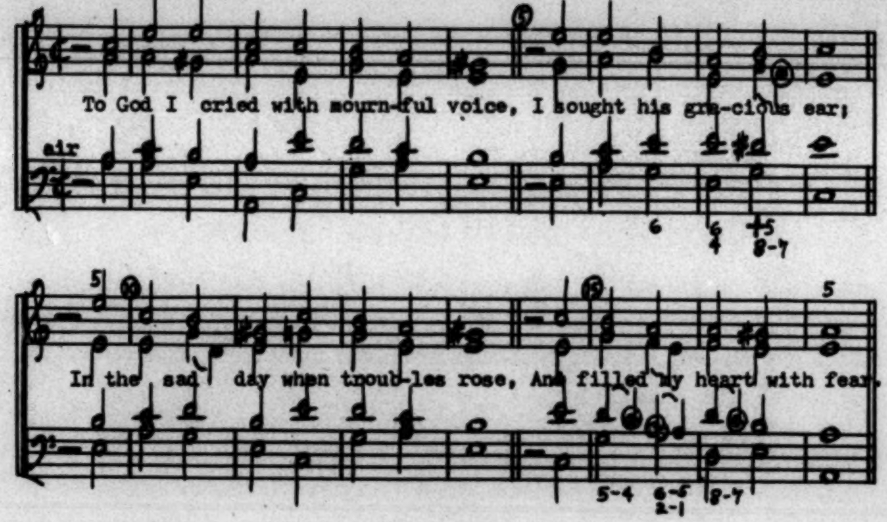
plain tune, 8686
Ps. 77, Brady and Tate

Tufts, An Introduction, 1726


air
⑤
To God I cried who to my help Did gra-cious-ly re-pair;
6
X
⑩
In troub-le's dis-mal day I sought My God with hum-ble pray'r.
6
4
4
9 8
9 4

STANDISH

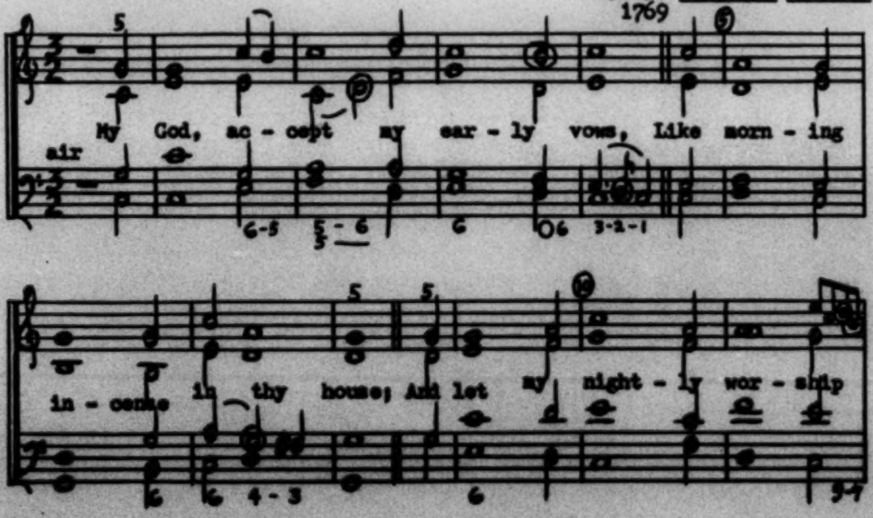
plain tune, 8686 — Lyon, Urania, 1761
Ps. 77, Isaac Watts



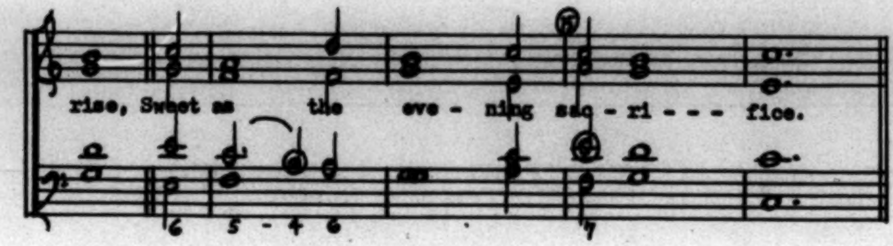
To God I cried with mourn-ful voice, I sought his gra-cious ear;
air
6
6 4
+5 8-7
5
In the sad day when troub-les rose, And filled my heart with fear.
5
5-4
6-5 2-1
8-7

WINCHESTER

plain tune, 8888 — George Wittwe
Ps. 141, Isaac Watts — Bayley, American Harmony, 1769



5
My God, ac - cept my ear - ly vows, Like morn - ing
air
6-5
5 3 - 6
6
06
3-2-1
5
5
in - cense in thy house; And let my night - ly wor - ship
6
6
4 - 3
6
9-7

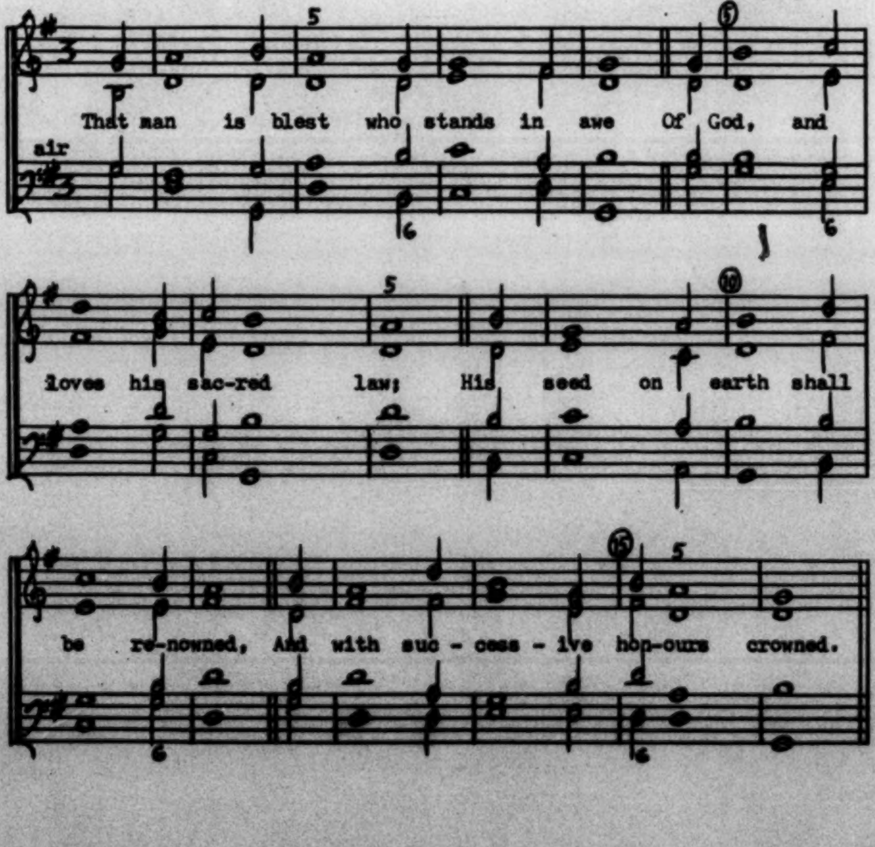

rise, Sweet as the eve - ning sac - ri - - - fice.
6 5 - 4 6
7

STYLE 1 TUNES; GROUP III COMPOSERS

BUCKLAND

plain tune, 8888
Ps. 112, Brady and Tate

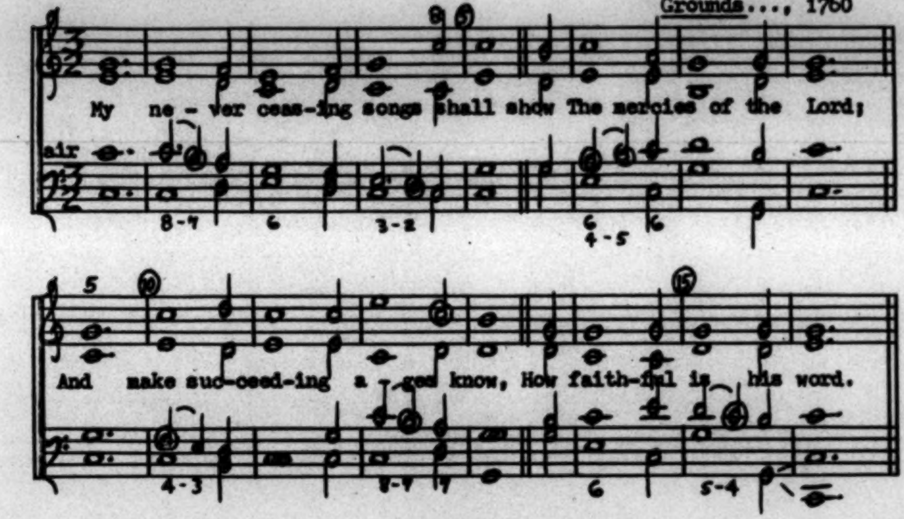
[Johnston, Collection of
Psalm Tunes,] 1755


5
⑤
That man is blest who stands in awe Of God, and
air
6
6
5
⑩
loves his sac-red law; His seed on earth shall
⑮
5
be re-nowned, And with suc - cess - ive hon-ours crowned.
6
6

COLCHESTER

plain tune, 6686
Ps. 89, Isaac Watts

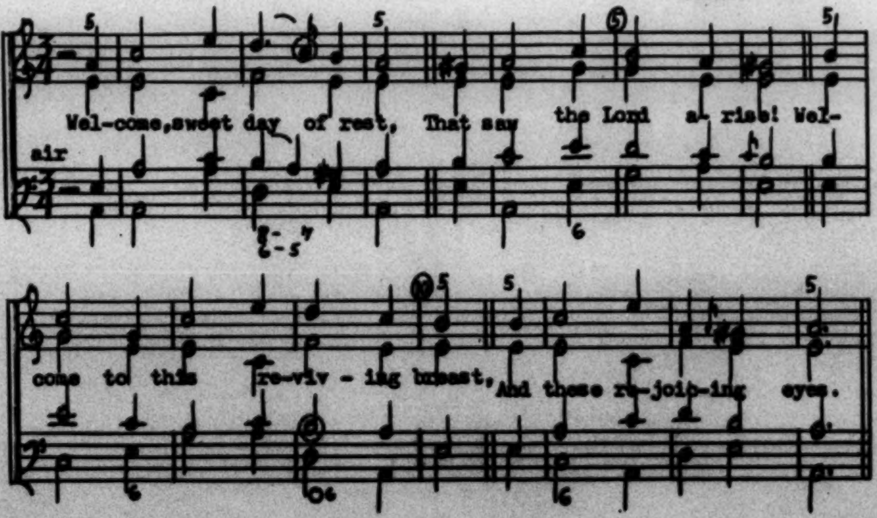
William Tans'ur
Johnston/Walter,
Grounds..., 1760


My ne - ver ceas-ing songs shall show The mercies of the Lord;
And make suc-ceed-ing a - ges know, How faith-ful is his word.
air
8-7
6
3-2
6
4-5
6
5
⑩
⑮
4-3
8-7
7
6
5-4

LITTLE MARLBOROUGH

plain tune, 6686
hymn 14, Bk. II, Isaac Watts

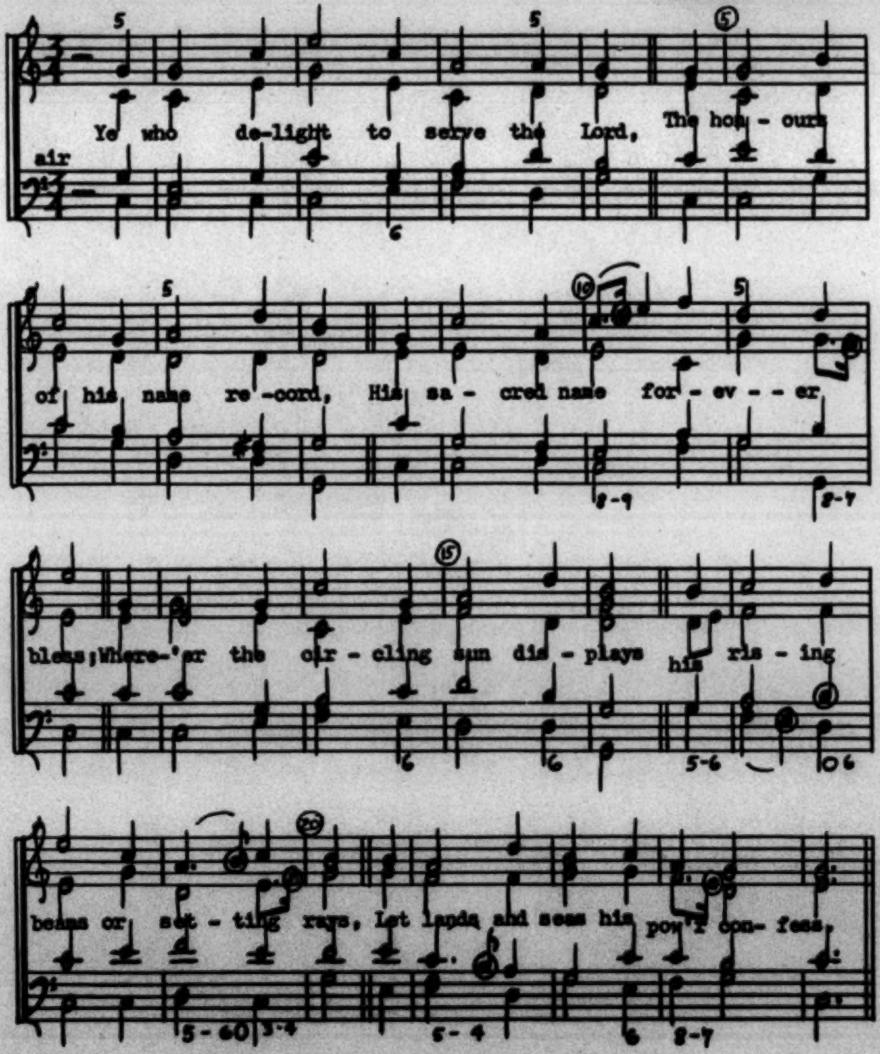
Aaron Williams
Bayley, New Introduction, 1764


Wel-come, sweet day of rest, That saw the Lord a-rise! Wel-
come to this re-viv - ing breast, And these re-joic-ing eyes.
air
5
⑤
⑩
8-7
6-5
6
6

SAINT HELEN'S

plain tune, 888888
Ps. 113, Isaac Watts

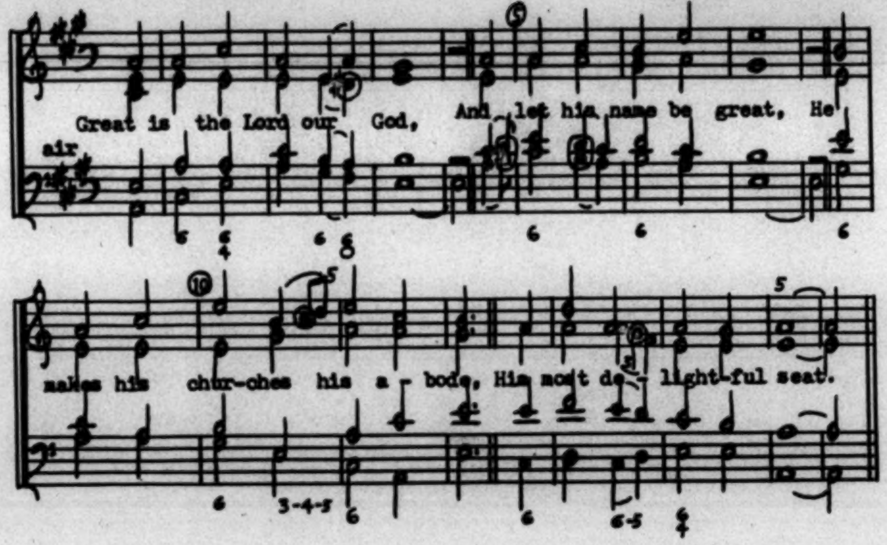
Bayley, *New Introduction*, 1764


air
Ye who de-light to serve the Lord, The hon - ours
of his name re-cord, His sa - cred name for - ev - - - er
bless; Where-'er the cir - cling sun dis - plays his ris - ing
beams or set - ting rays, Let lands and seas his pow'r con- fess.
⑤
⑩
⑮
⑳

SAINT THOMAS'S

plain tune, 6686
Ps. 48, Isaac Watts

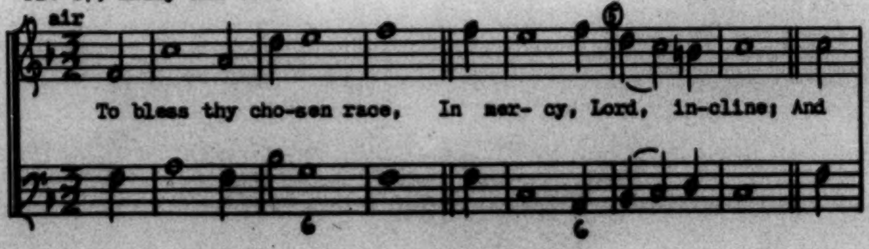
Aaron Williams
Law, Select Harmony, 1779


⑤
⑩
Great is the Lord our God, And let his name be great, He
air
makes his chur-ches his a - bode, His most de - light-ful seat.
6
6 4
6
6 8
6
6
6
6
3-4-5
6
6
6-5
6 4
5
5

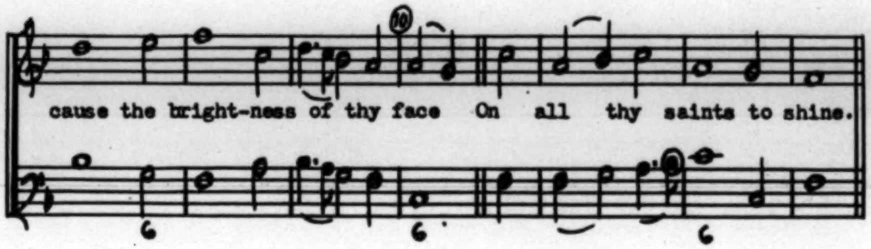
SUTTON

plain tune, 6686
Ps. 67, Brady and Tate

Flagg, A Collection...., 1764


air
⑤
To bless thy cho-sen race, In mer- cy, Lord, in-cline; And
6
6

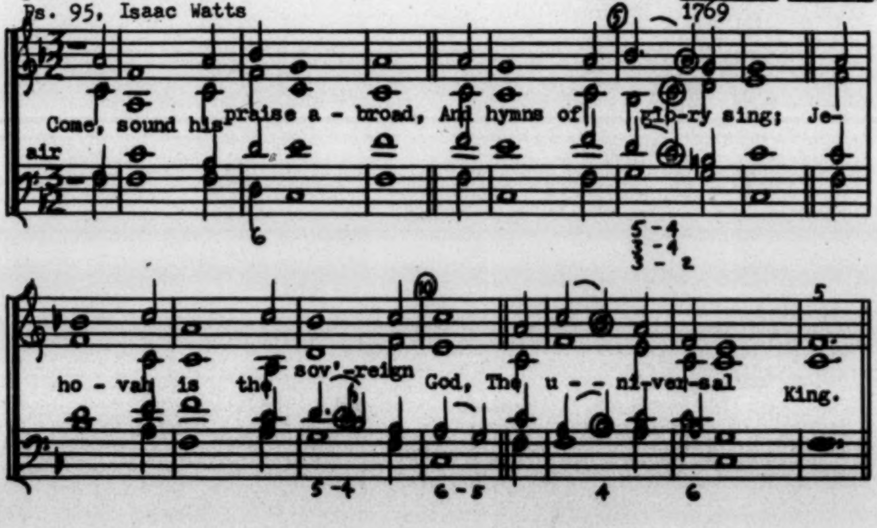
XUM


cause the bright-ness of thy face On all thy saints to shine.

SUTTON

plain tune, 6686
Ps. 95, Isaac Watts

Bayley, *American Harmony*, 1769


Come, sound his praise a - broad, And hymns of glo-ry sing; Je-
air
ho - vah is the sov'-reign God, The u - - ni-ver-sal King.

THIRTEEN STYLE 2 TUNES:

ONE by a group II composer,

TEN by group III composers,

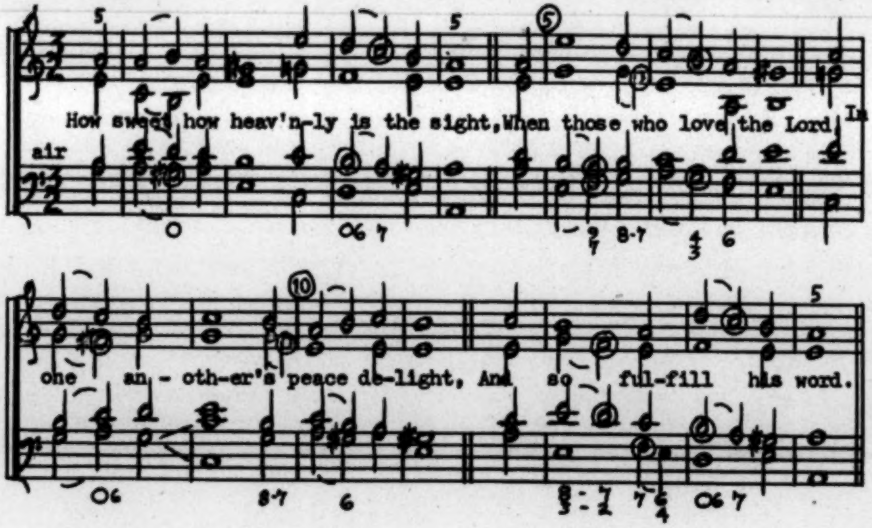
TWO by group IV composers.

STYLE 2 TUNES; GROUP II COMPOSERS

BROMSGROVE
(CROWLE)

plain tune, 8686
text by Swain

Johnston/Walter, Grounds..., 1760

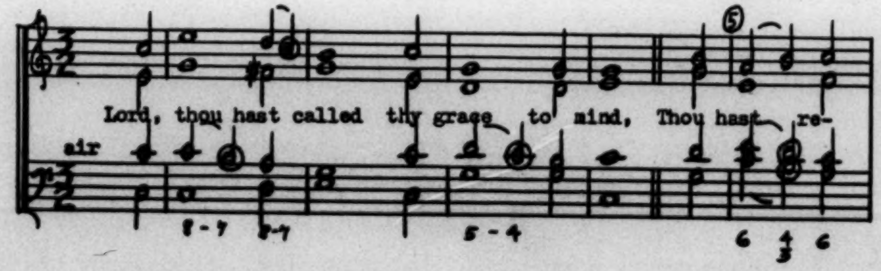

5
5
⑤
How sweet how heav'n-ly is the sight, When those who love the Lord In
air
0
06 7
8-7
6
⑩
5
one an - oth-er's peace de-light, And so ful-fill his word.
06
8-7
6
06 7

STYLE 2 TUNES; GROUP III COMPOSERS

ALL SAINTS

plain tune, 8888
Ps. 85, Isaac Watts

Flagg, A Collection..., 1764


⑤
Lord, thou hast called thy grace to mind, Thou hast re-
air
8 - 7
8-7
5 - 4
6
6

Filmed as received

without page(s) 352 .

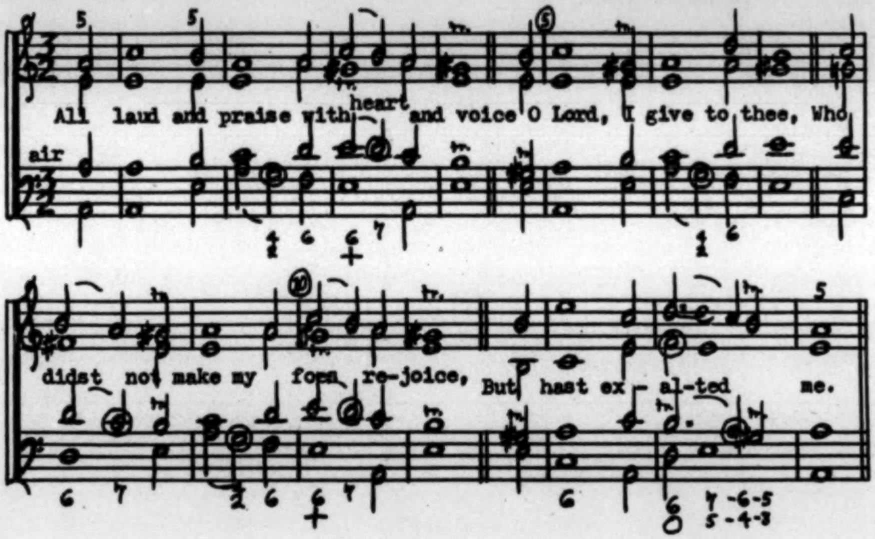
UNIVERSITY MICROFILMS.

XUM

BURFORD

plain tune, 8686

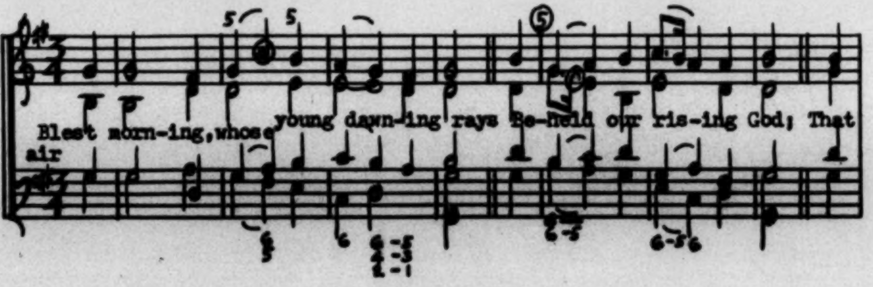
John Chetham
Flagg, Collection, 1764.


All laud and praise with heart and voice O Lord, I give to thee, Who
air
didst not make my foes re-joice, But hast ex - al-ted me.

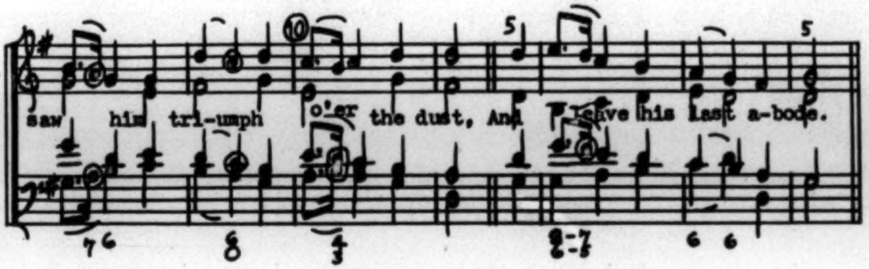
IRISH

plain tune, 8686
hymn 72, Bk. II, Isaac Watts

Flagg, A Collection...,
1764


Blest morn-ing, whose young dawn-ing rays Be-held our ris-ing God; That
air

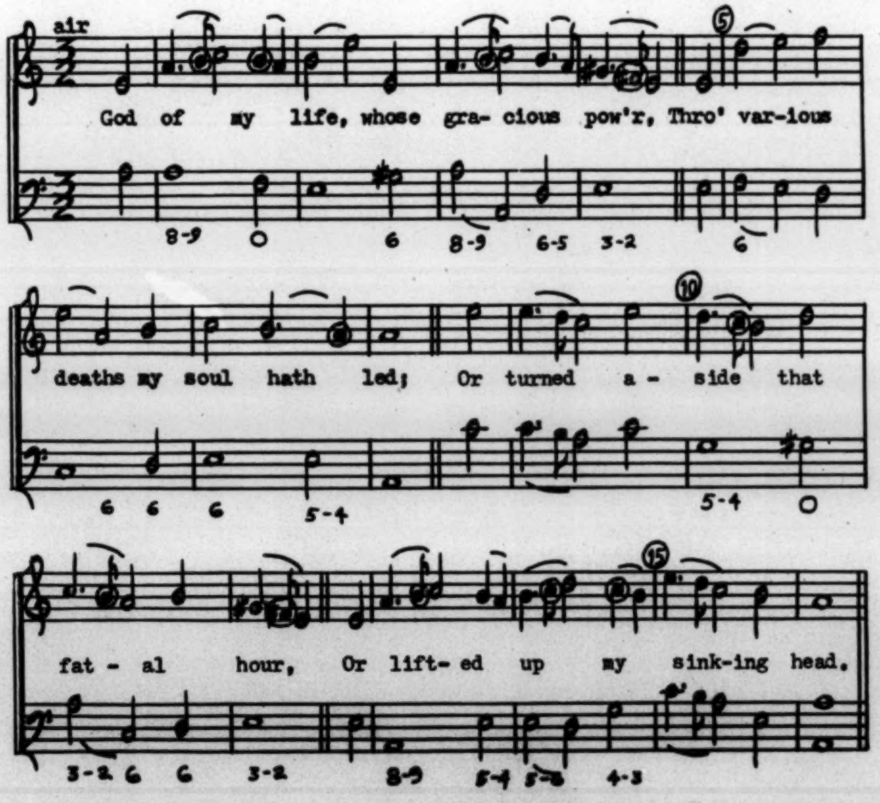
XUM


saw him tri-umph o'er the dust, And leave his last a-bode.

KINGSBRIDGE

plain tune, 8888

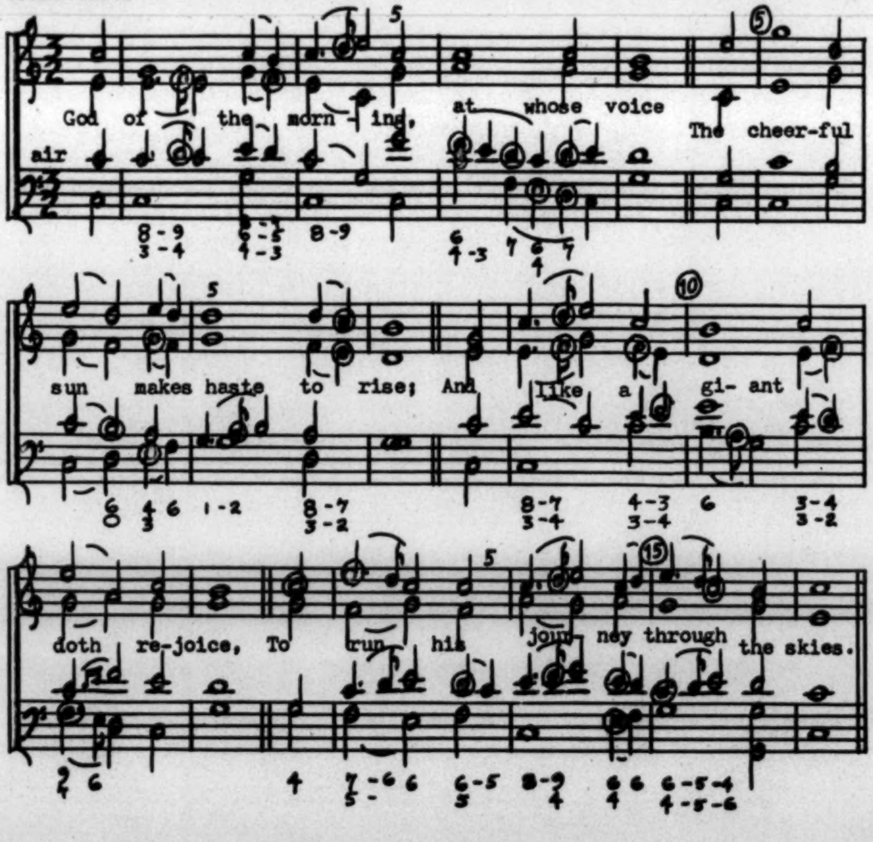
Aaron Williams
Flagg, A Collection...,
1764


air
God of my life, whose gra- cious pow'r, Thro' var-ious
deaths my soul hath led; Or turned a - side that
fat - al hour, Or lift- ed up my sink-ing head.

MORNING HYMN

plain tune, 8888
Hymn 79(from Ps. 19), bk. I,
Isaac Watts

Lyon, Urania, 1761

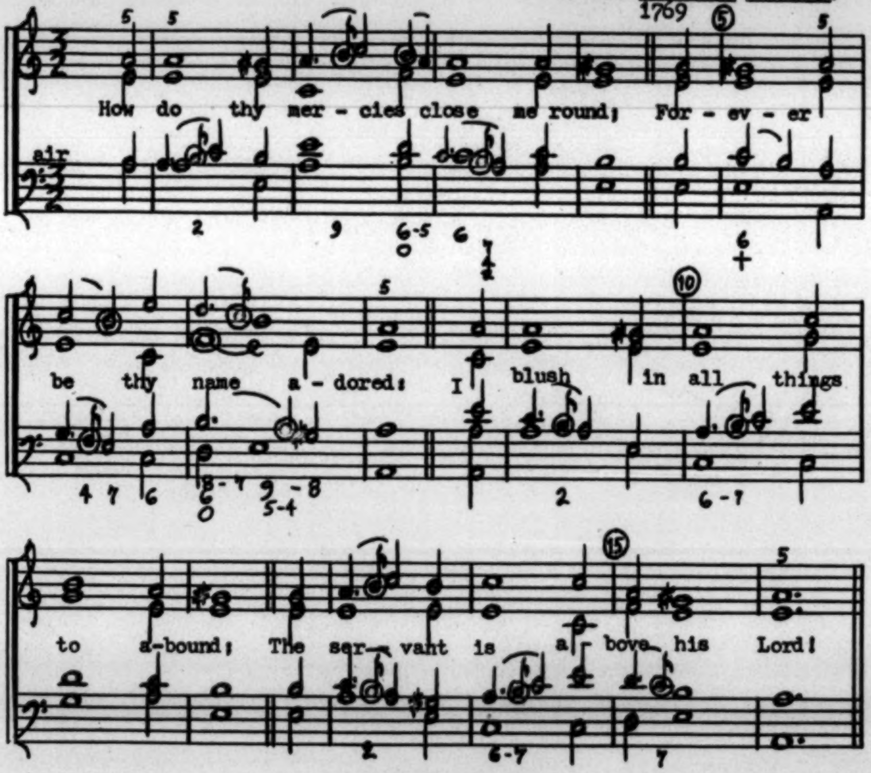

5
⑤
God of the morn-ing, at whose voice The cheer-ful air
8-9 3-4 6-5 4-3 8-9 6 4-3 7 6 4 7
5
⑩
sun makes haste to rise; And like a gi- ant
6 0 4 3 6 1-2 8-7 3-2 8-7 3-4 4-3 3-4 6 3-4 3-2
5
⑮
doth re-joice, To run his jour-ney through the skies.
2 4 6 4 7-6 5- 6 6-5 3 8-9 4 6 4 6 6-5-4 4-5-6

XUM

PUTNEY

plain tune, 8888

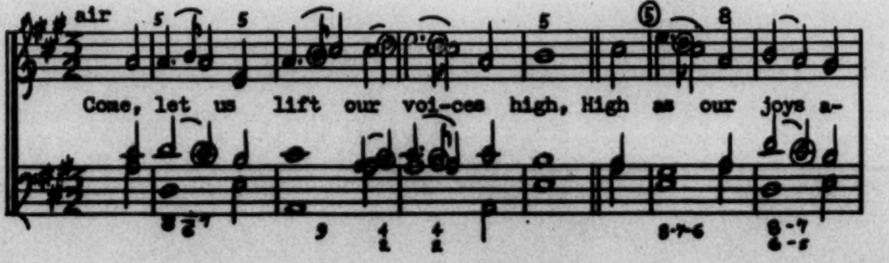
Aaron Williams
Bayley, American Harmony, 1769


air
How do thy mer - cies close me round; For - ev - er
be thy name a - dored: I blush in all things
to a-bound; The ser - vant is a - bove his Lord!

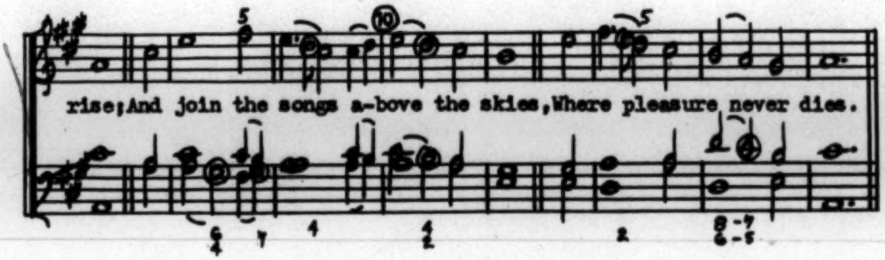
SAINT MARTIN'S

plain tune, 8686
hymn 21, Bk. III, Isaac Watts

Johnston/Walter, Grounds..., 1760


air
Come, let us lift our voi-ces high, High as our joys a-

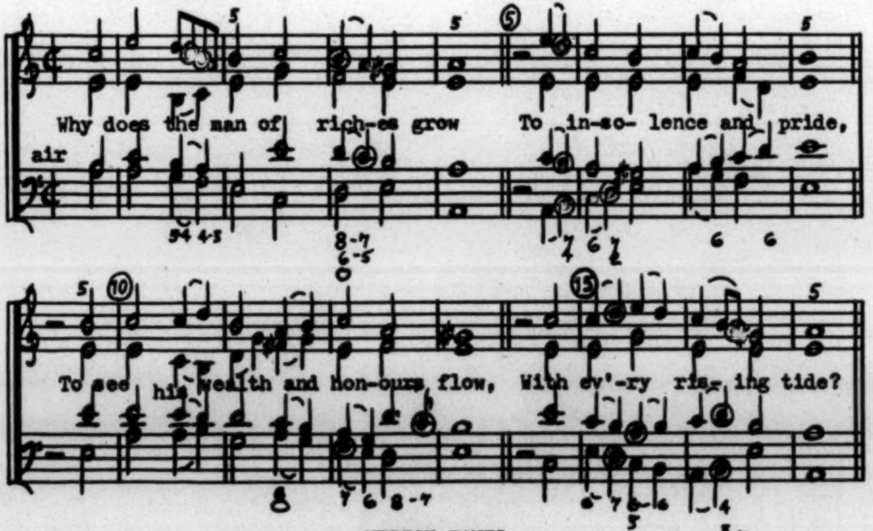
XUM


rise; And join the songs a-bove the skies, Where pleasure never dies.

WALSALL

plain tune, 8686
Ps. 49, Isaac Watts

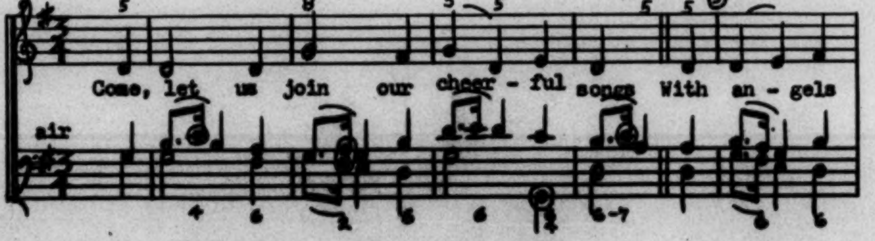
Lyon, Urania, 1761

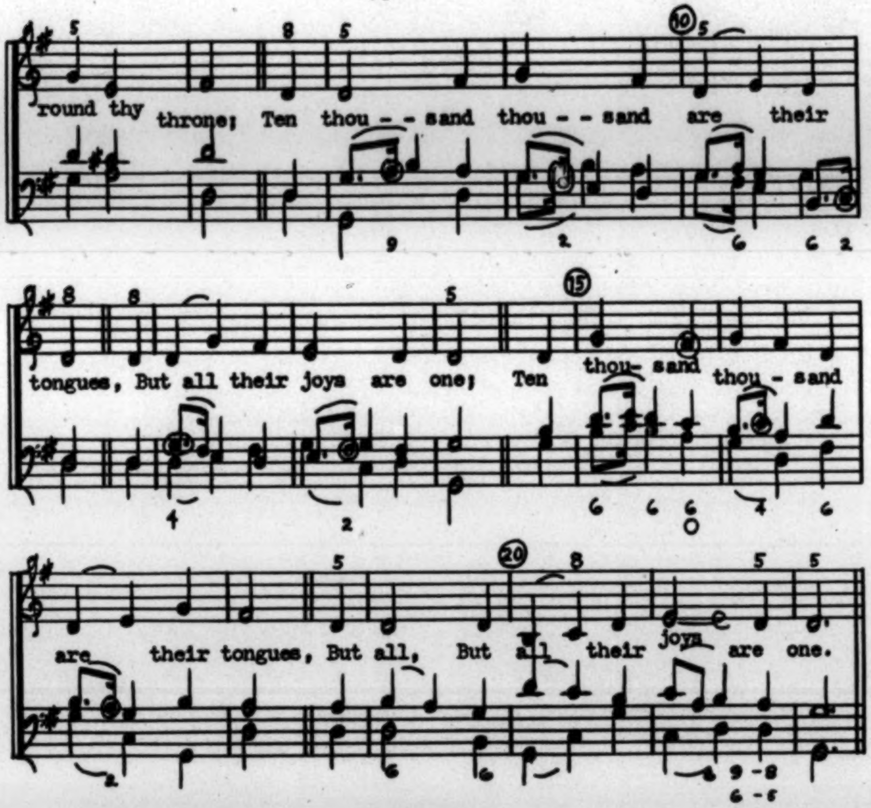

Why does the man of rich-es grow To in-so- lence and pride,
air
To see his wealth and hon-ours flow, With ev'-ry ris- ing tide?

WESTON FAVEL

tune with extension, 8686
hymn 62, Bk. I, Isaac Watts

William Knapp
Bayley, New Introduction..., 1764


Come, let us join our cheer - ful songs With an - gels
air

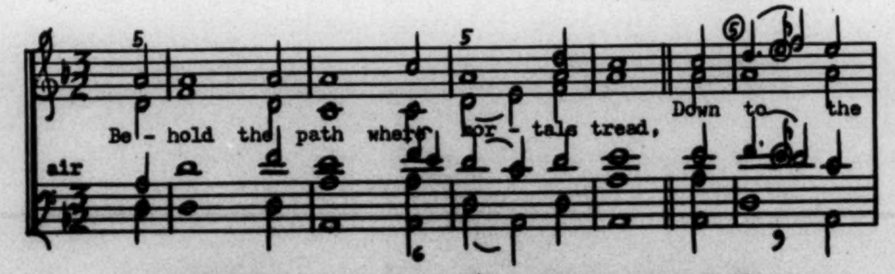

round thy throne; Ten thou - - sand thou - - sand are their
tongues, But all their joys are one; Ten thou- sand thou - sand
are their tongues, But all, But all their joys are one.
⑩
⑮
⑳

STYLE 2 TUNES; GROUP IV COMPOSERS

BROOKFIELD *

plain tune, 8888

William Billings
Billings, New-England Psalm-Singer, 1770


Be - hold the path where mor - tals tread, Down to the
air
⑤

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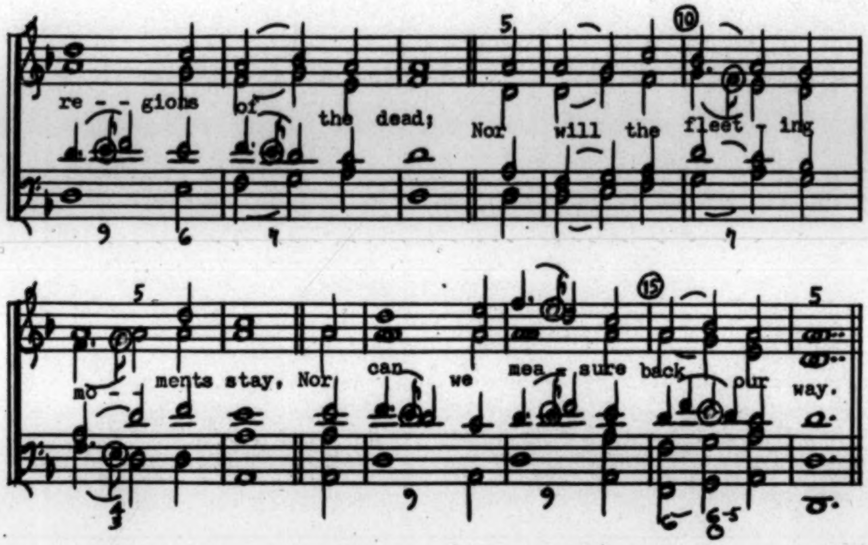
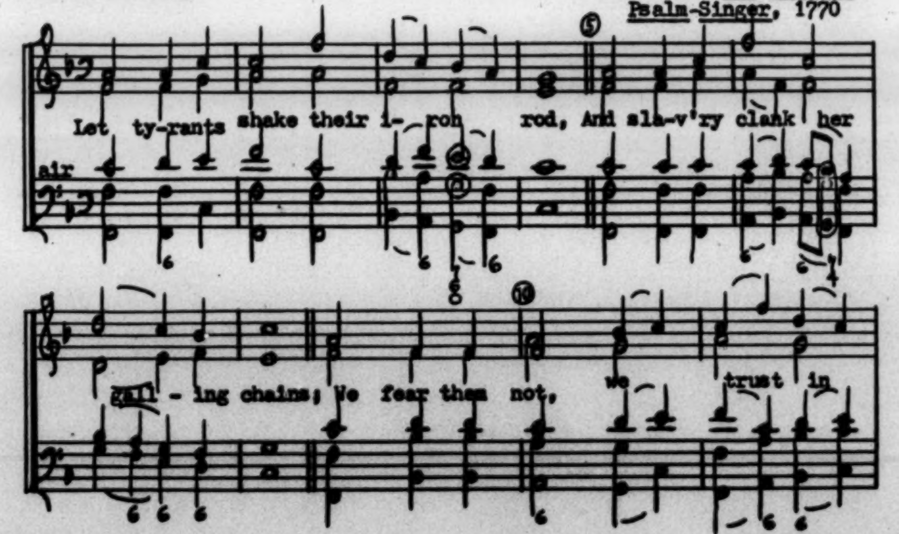
* See appendix E, p. 532 for the revised and presumably "official" version printed in The Singing-Master's Assistant, 1778.


5
⑩
re - - gions of the dead; Nor will the fleet - ing
9 6 7 7
5
⑮
5
mo - - ments stay, Nor can we mea - sure back our way.
4 3 9 9 6 6-5 8

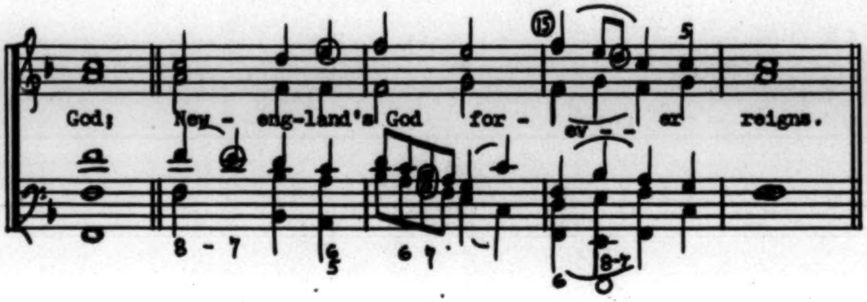
CHESTER

plain tune, 8888
William Billings

William Billings
Billings, *New-England Psalm-Singer*, 1770


⑤
Let ty-rants shake their i - ron rod, And sla-v'ry clank her
air
6 6 7 8 6 6 6 4
⑩
gall - ing chains; We fear them not, we trust in
6 6 6 6 6 6

XUM


15
God;
New - eng-land's God for - ev - - er reigns.
8 - 7
6
5
6 7
6
8-7
5

XUM

SIX STYLE 3 TUNES:

FOUR by group III composers,

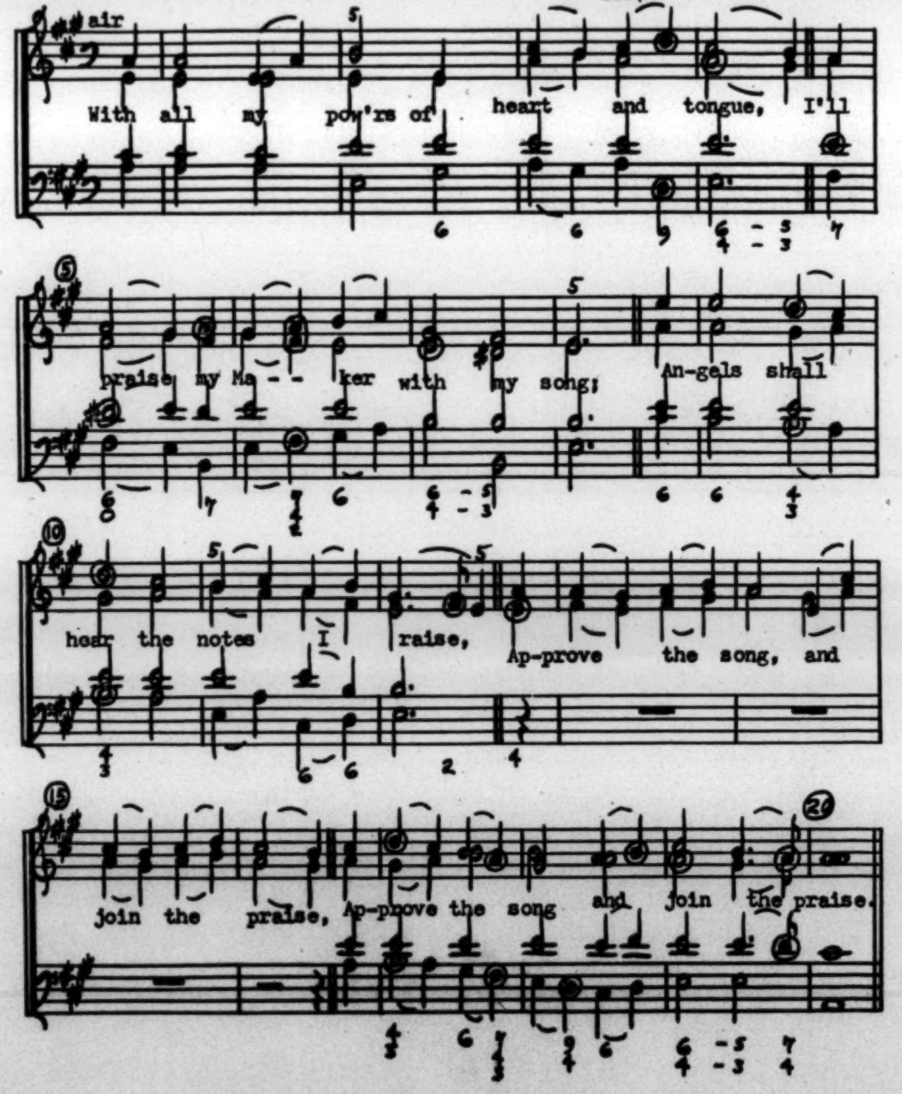
TWO by a group IV composer.

STYLE 3 TUNES; GROUP III COMPOSERS

ADESTE FIDELIS
(OPORTO)

tune with extension, 8888
Ps. 138, Isaac Watts

Law, *Harmonic Companion*, 1807

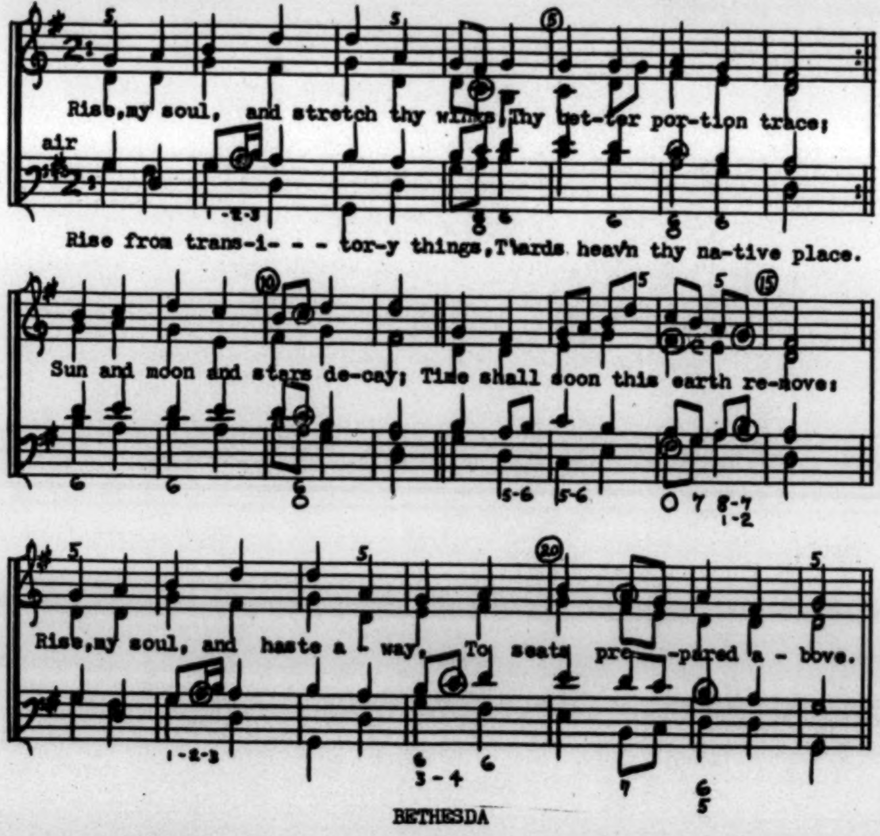

air
With all my pow'rs of heart and tongue, I'll
praise my Ma - - ker with my song;
An-gels shall
hear the notes I raise,
Ap-prove the song, and
join the praise,
Ap-prove the song and join the praise.
5
10
15
20

XUM

AMSTERDAM

plain tune, 76767776
[Madan's] Collection

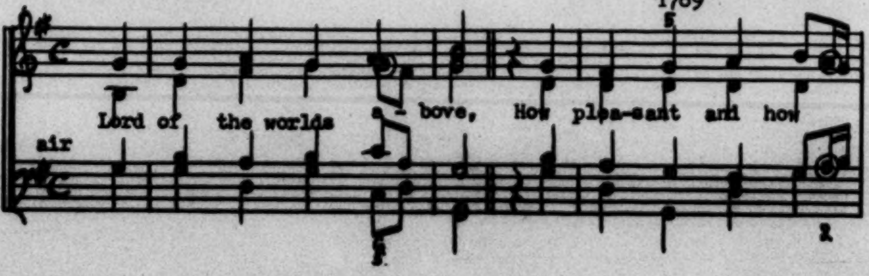
Aaron Williams
Flagg, A Collection..., 1764


Rise, my soul, and stretch thy wings, Thy better portion trace;
air
Rise from trans-i- - - tor-y things, T'wards heav'n thy na-tive place.
Sun and moon and stars de-cay; Time shall soon this earth re-move;
Rise, my soul, and haste a - way, To seats pre- -pared a - bove.

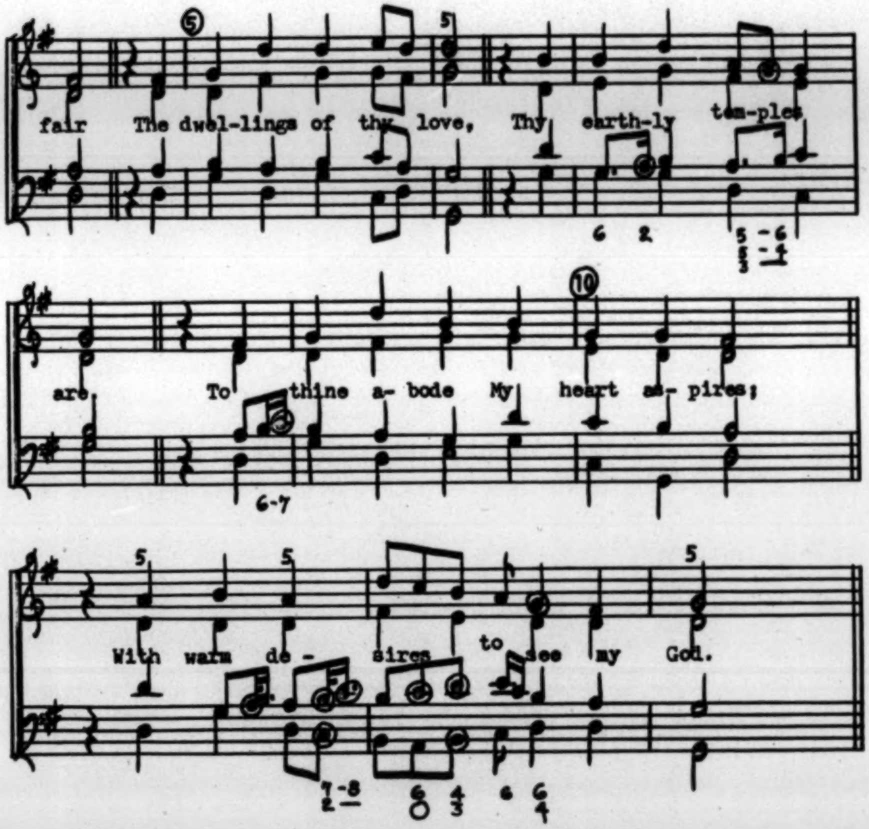
BETHESDA

plain tune, 666688
Ps. 84, Isaac Watts

Bayley, American Harmony, 1769


Lord of the worlds a - bove, How plea-sant and how
air

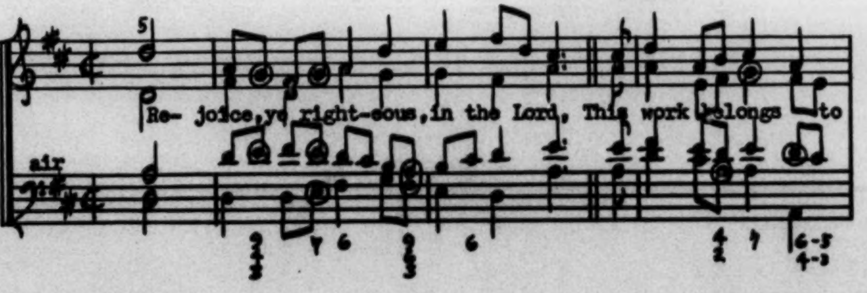
XUM


fair The dwel-lings of thy love, Thy earth-ly tem-ples
are. To thine a- bode My heart as- pires;
With warm de- sires to see my God.

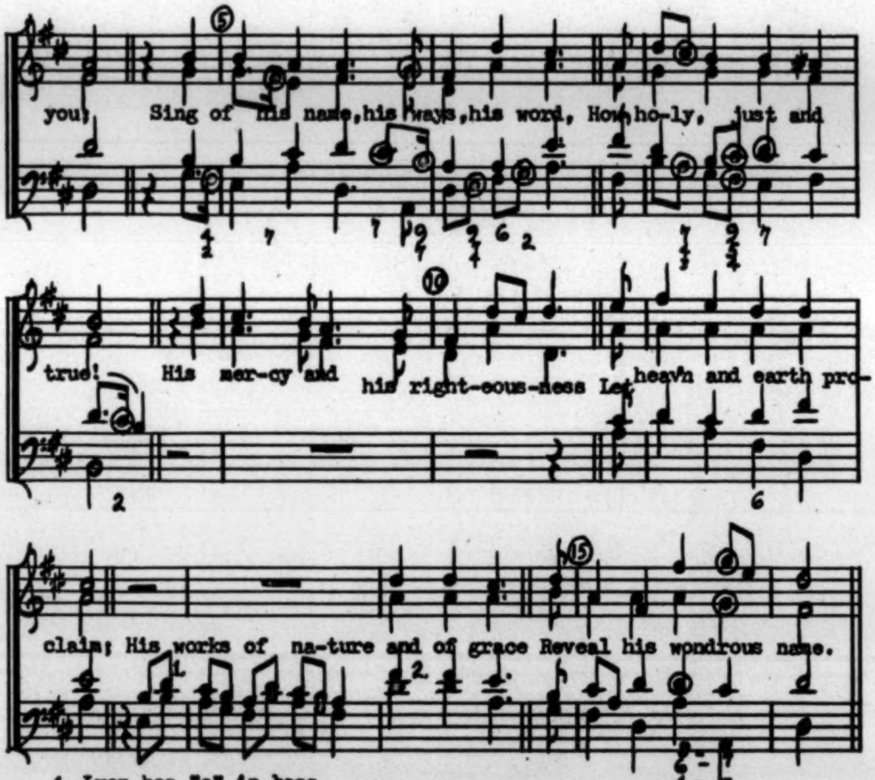
PSALM 33

plain tune, 8686D
Ps. 33, Isaac Watts

William Tuckey
Lyon, Urania, 1761


Re- joice, ye right-eous, in the Lord, This work belongs to
air

XUM


you; Sing of his name, his ways, his word, How ho-ly, just and
true! His mer-cy and his right-eous-ness Let heav'n and earth pro-
claim; His works of na-ture and of grace Reveal his wondrous name.
5
10
15
1
2

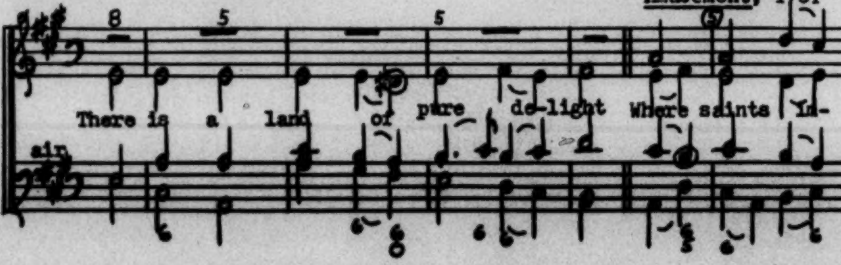
1. Lyon has "a" in bass. 2.Lyon has c-sharp in bass.

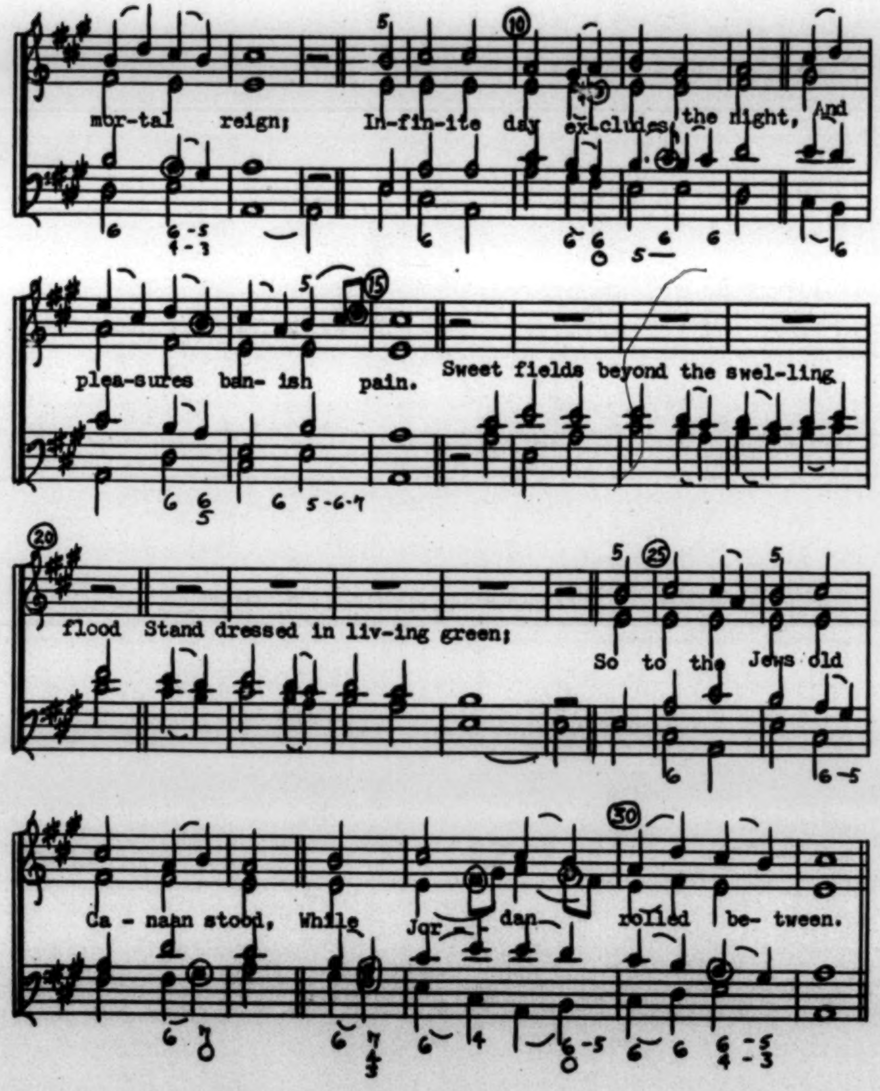
STYLE 3 TUNES; GROUP IV COMPOSERS

JORDAN

plain tune, 8686D
hymn 66, Bk. II, Isaac Watts

William Billings
Billings, Psalm-Singers Amusement, 1781

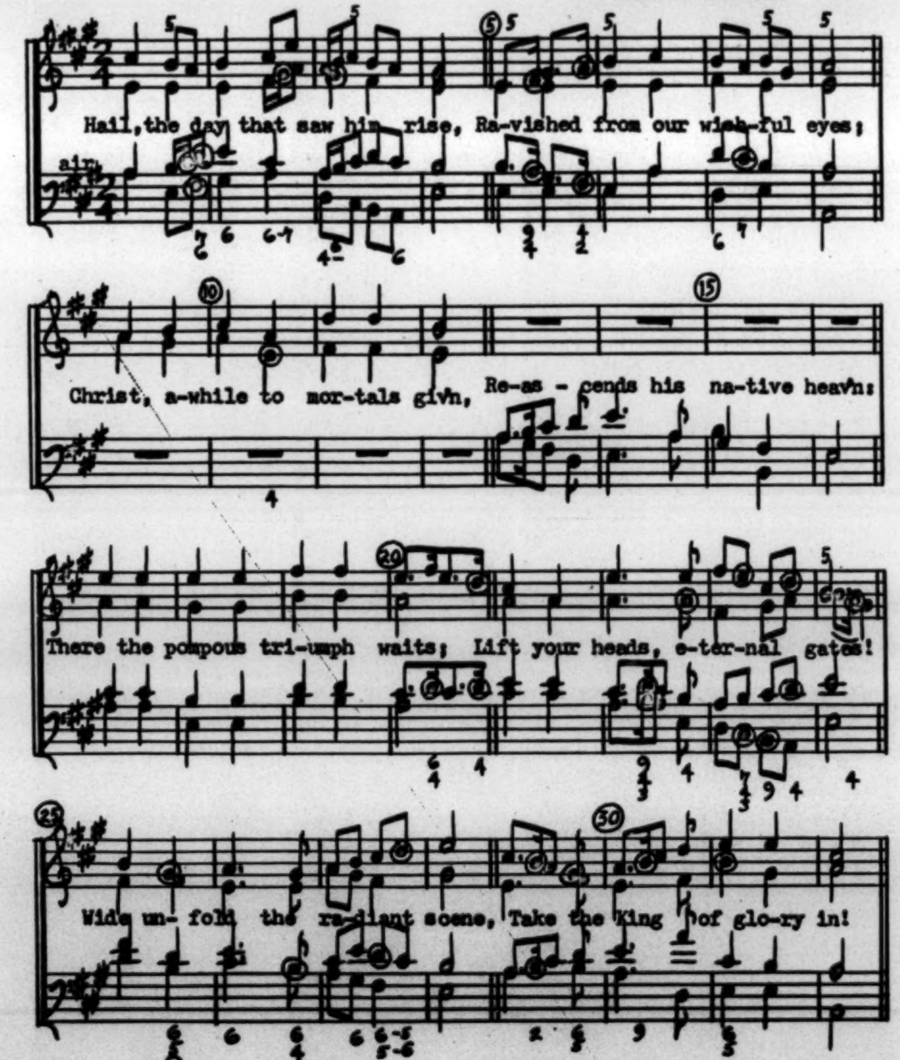

There is a land of pure de-light Where saints im-
mortal reign.
8
5
5
5


mor-tal reign; In-fin-ite day ex-cludes the night, And
plea-sures ban- ish pain. Sweet fields beyond the swel-ling
flood Stand dressed in liv-ing green; So to the Jews old
Ca - naan stood, While Jor - dan rolled be- tween.
10
15
20
25
30
6 6-5 4-3
6 6 6 0 5 6 6 6
6 6 6 5 6 5-6-7
6 6-5
6 7 0 6 7 4 3 6 4 6-5 0 6 6 6-5 4-3

MIDDLETOWN

plain tune, 7777D

Amos Bull
Law, Select Harmony, 1779


Hail, the day that saw him rise, Ra-vished from our wish-ful eyes;
air
Christ, a-while to mor-tals giv'n, Re-as - cends his na-tive heav'n;
There the pompous tri-umph waits; Lift your heads, e-ter-nal gates!
Wide un- fold the ra-diant scene, Take the King of glo-ry in!
5
10
15
20
25
30

XUM

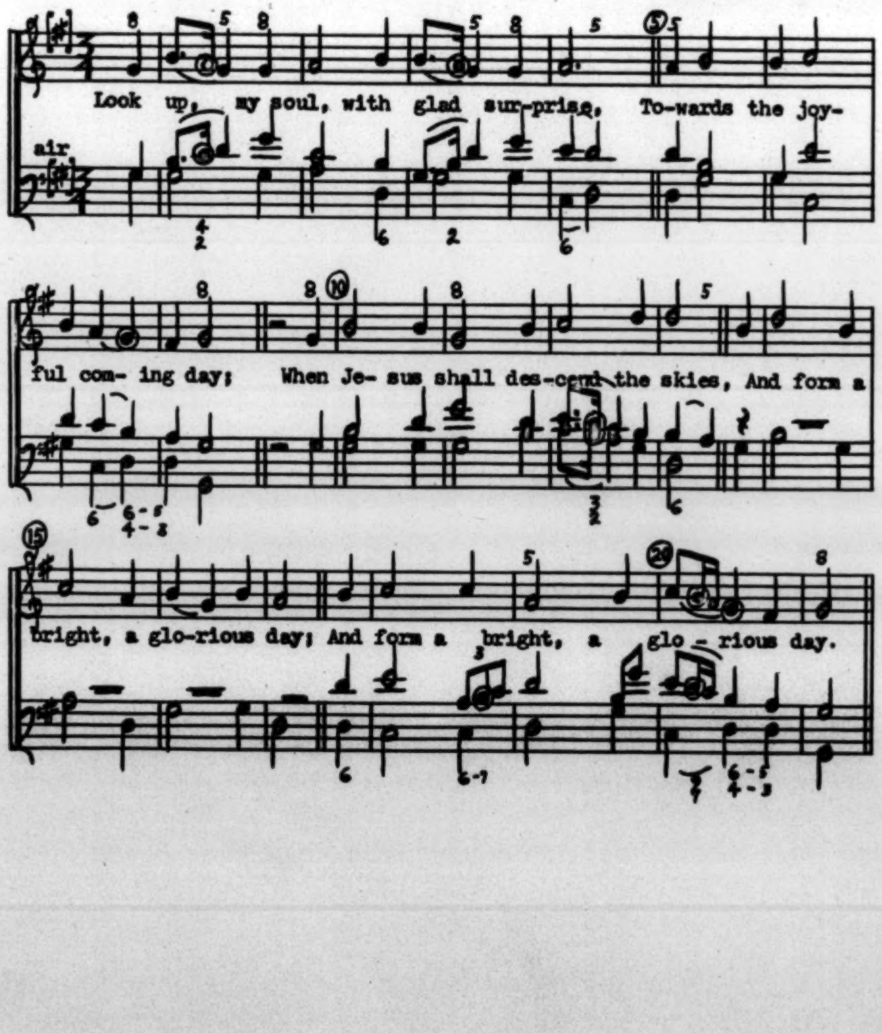
NINE STYLE 4 TUNES:

ALL by group III composers.

CASTLE STREET

tune with extension, 8888

Martin Madan
Shumway, American Harmony, 1801.

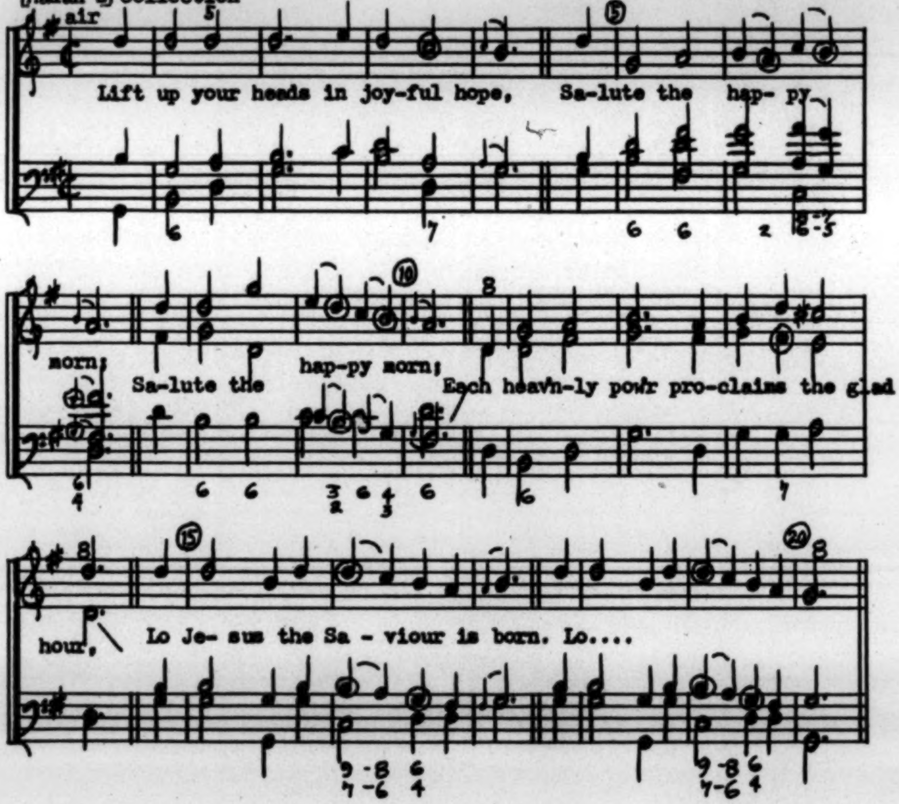

Look up, my soul, with glad sur-prise, To-wards the joy-
air
ful com- ing day; When Je- sus shall des-cend the skies, And form a
bright, a glo-rious day; And form a bright, a glo - rious day.

XUM

CHRISTMAS

tune with extension, 8698
[Madan's] Collection

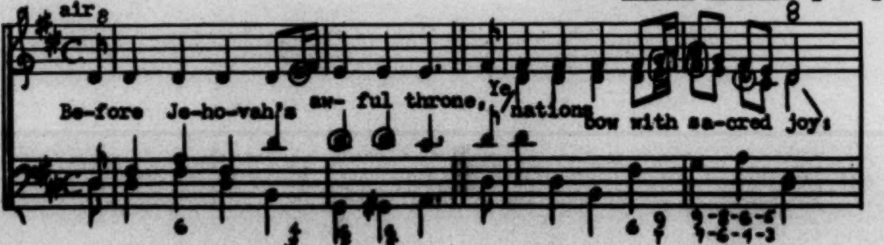
Martin Madan
Law, Col. of Hymn Tunes, 1783

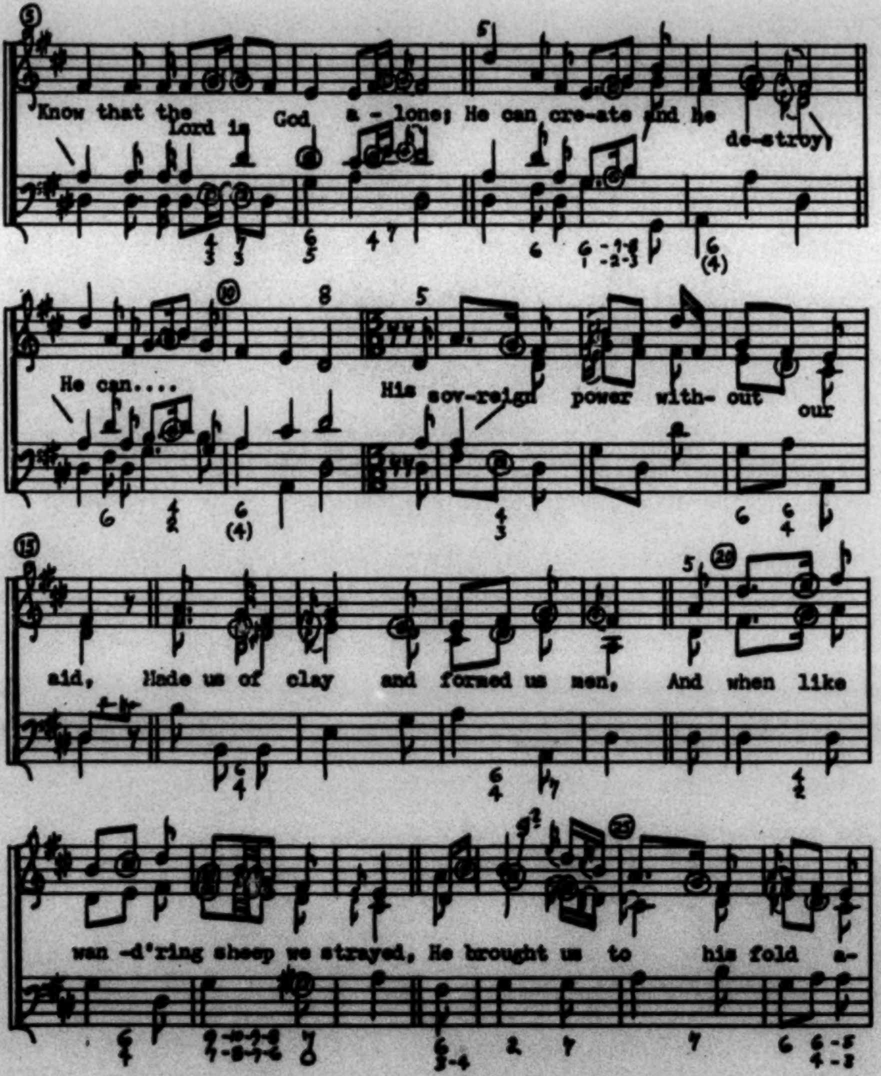

air
Lift up your heads in joy-ful hope, Sa-lute the hap-py
morn; Sa-lute the hap-py morn; Each heav'n-ly pow'r pro-claims the glad
hour, Lo Je- sus the Sa - viour is born. Lo....

DENMARK

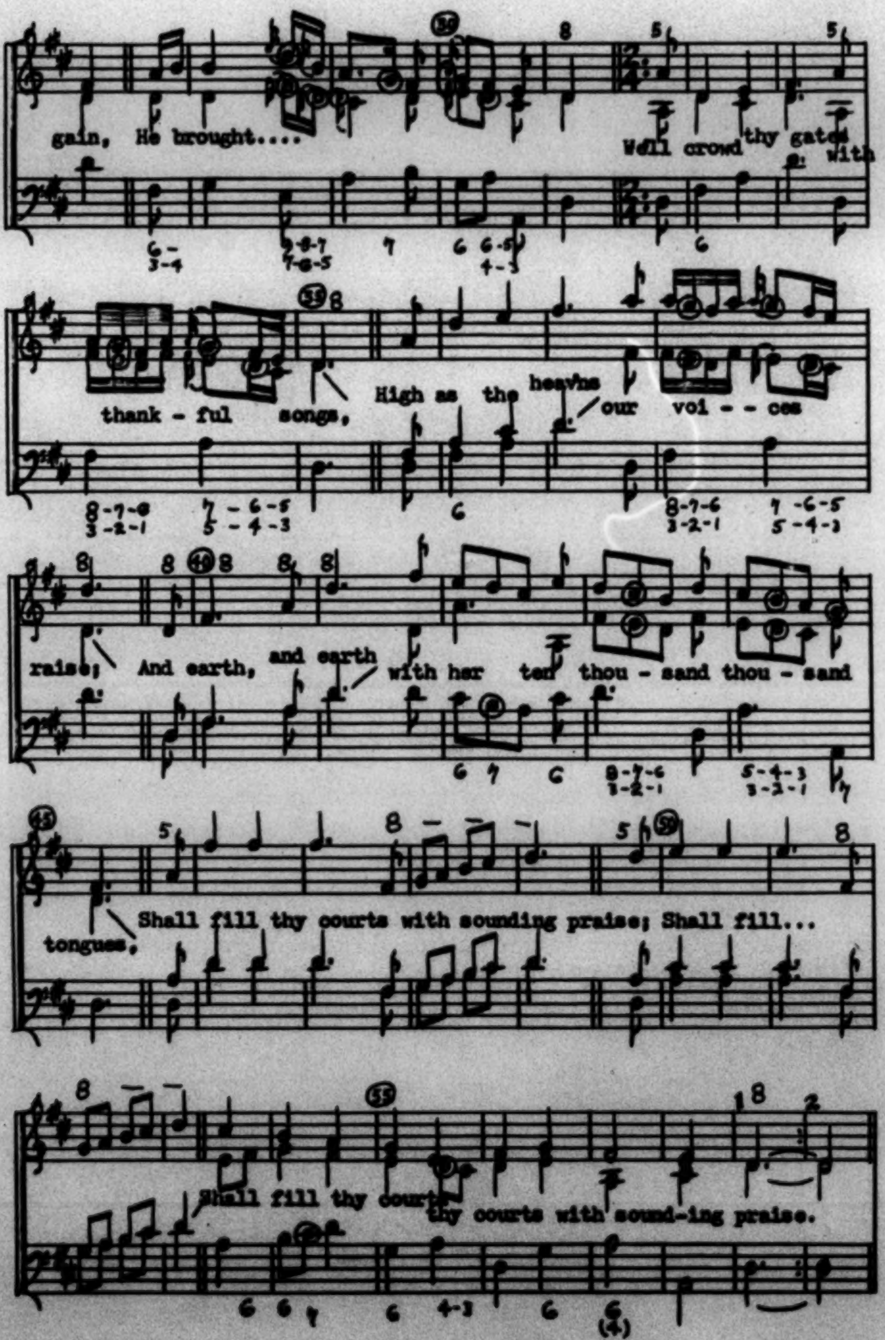
set-piece, 8888

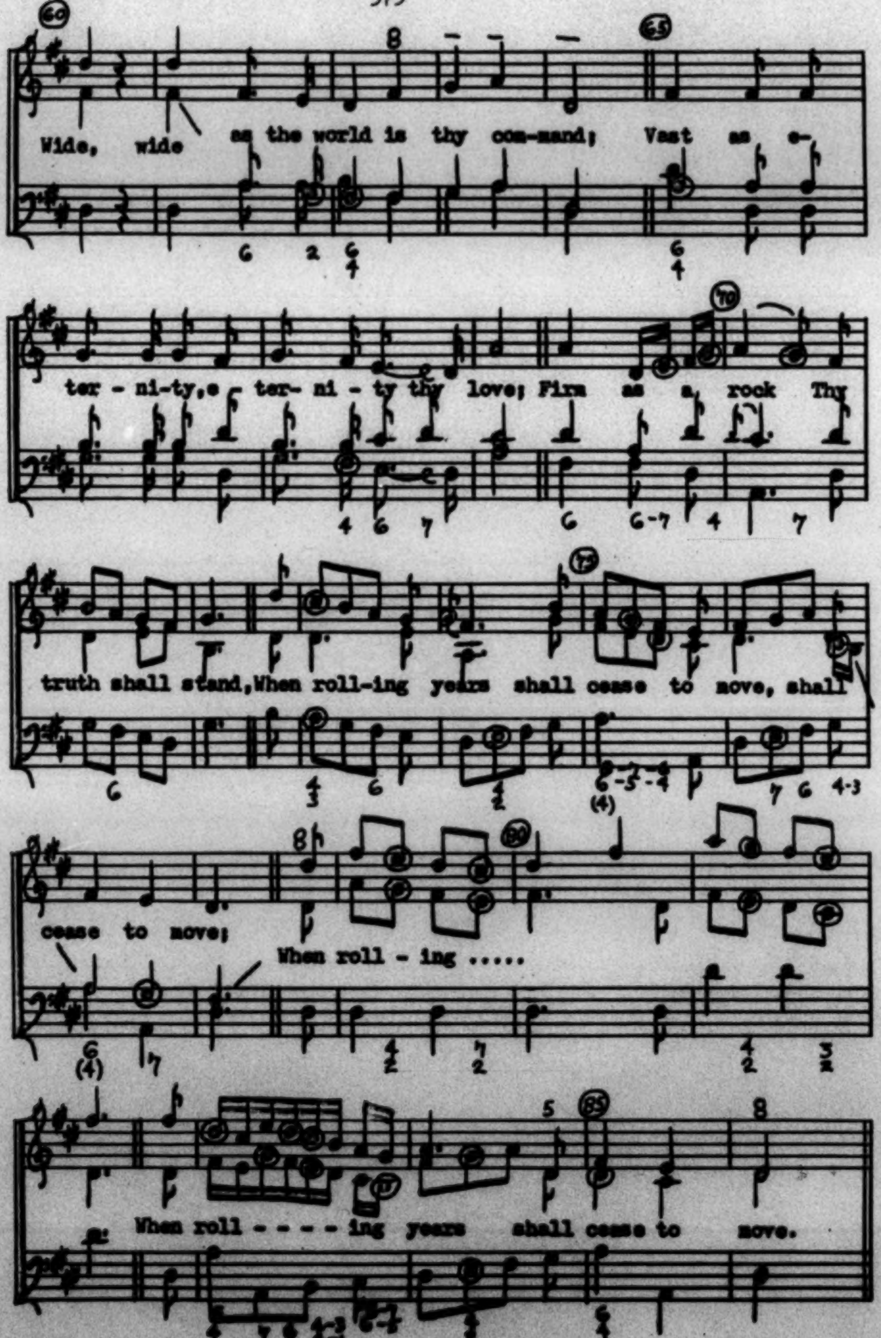
Martin Madan
Law, Select Harmony, [1782]


air
Be-fore Je-ho-vah's aw- ful throne, Ye nations bow with sa-cred joy;


⑤
Know that the Lord is God a - lone; He can cre-ate and he de-stroy,
He can....
⑩
His sov-reign power with- out our
⑮
aid, Made us of clay and formed us men, And when like
⑳
wan -d'ring sheep we strayed, He brought us to his fold a-
㉕

XUM


gain, He brought....
We'll crowd thy gates with
thank - ful songs,
High as the heav'ns our voi - - ces
raise; And earth, and earth with her ten thou - sand thou - sand
tongues, Shall fill thy courts with sounding praise; Shall fill...
Shall fill thy courts thy courts with sound-ing praise.

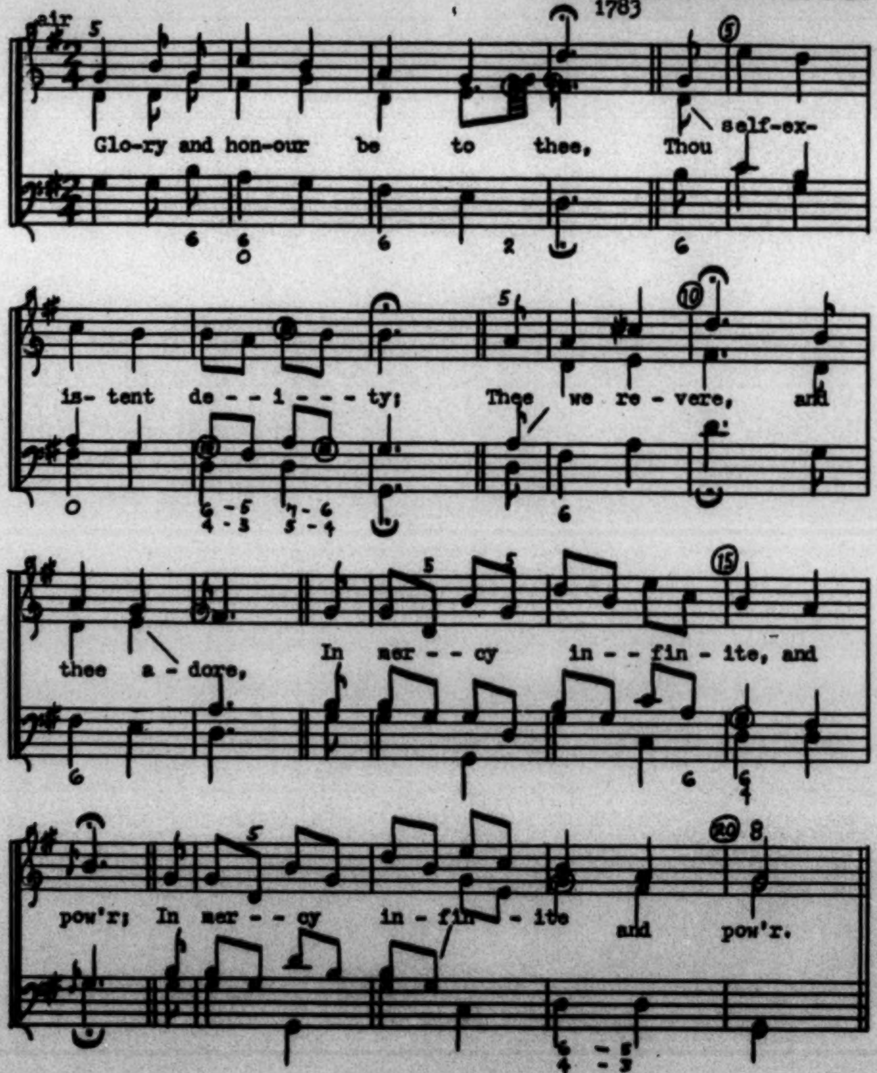

60
65
Wide, wide as the world is thy com-mand; Vast as e-
70
ter - ni-ty, e - ter- ni - ty thy love; Firm as a rock Thy
75
truth shall stand, When roll-ing years shall cease to move, shall
80
cease to move; When roll - ing .....
85
When roll - - - - ing years shall cease to move.

XUM

DUNSTAN

tune with extension, 8888

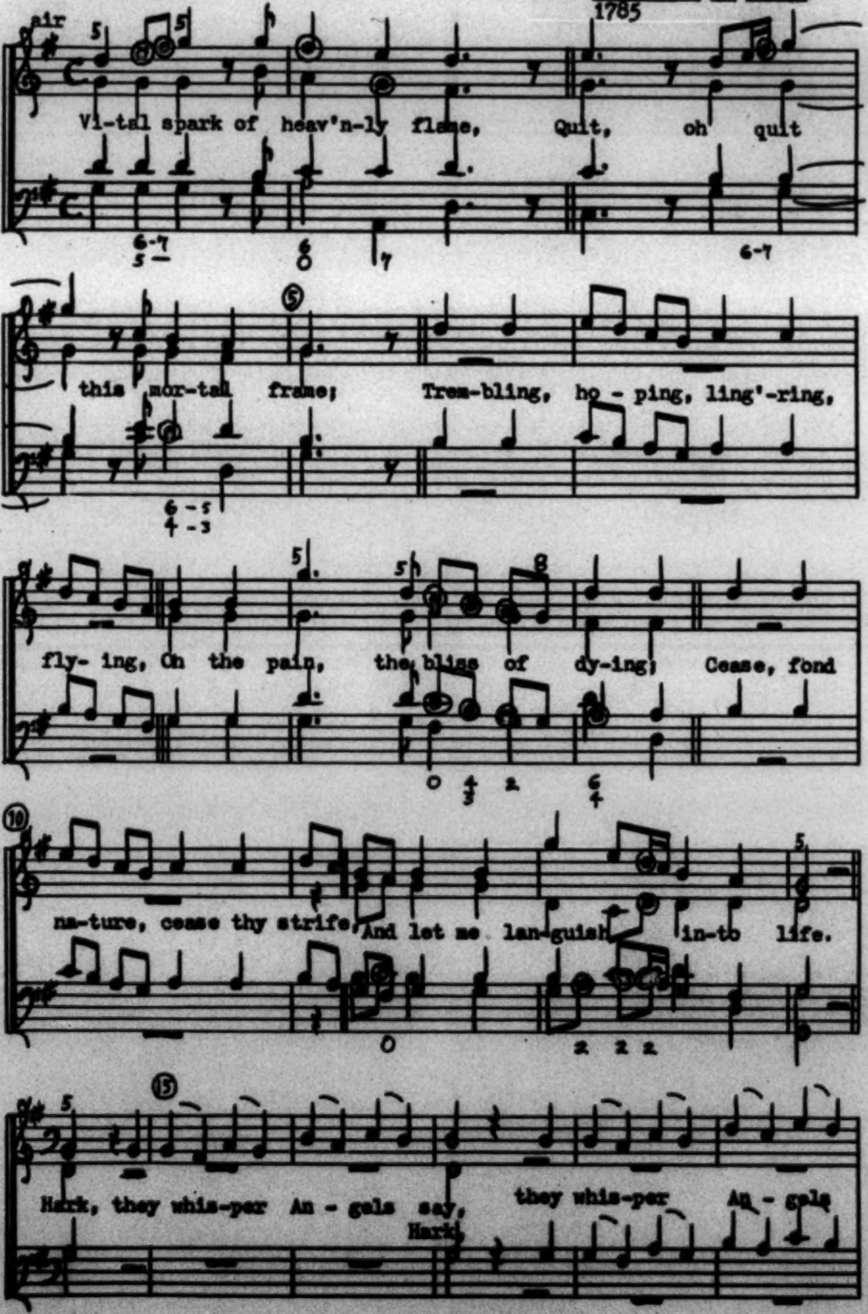
Martin Madan
Law, Collection of Hymn Tunes, 1783

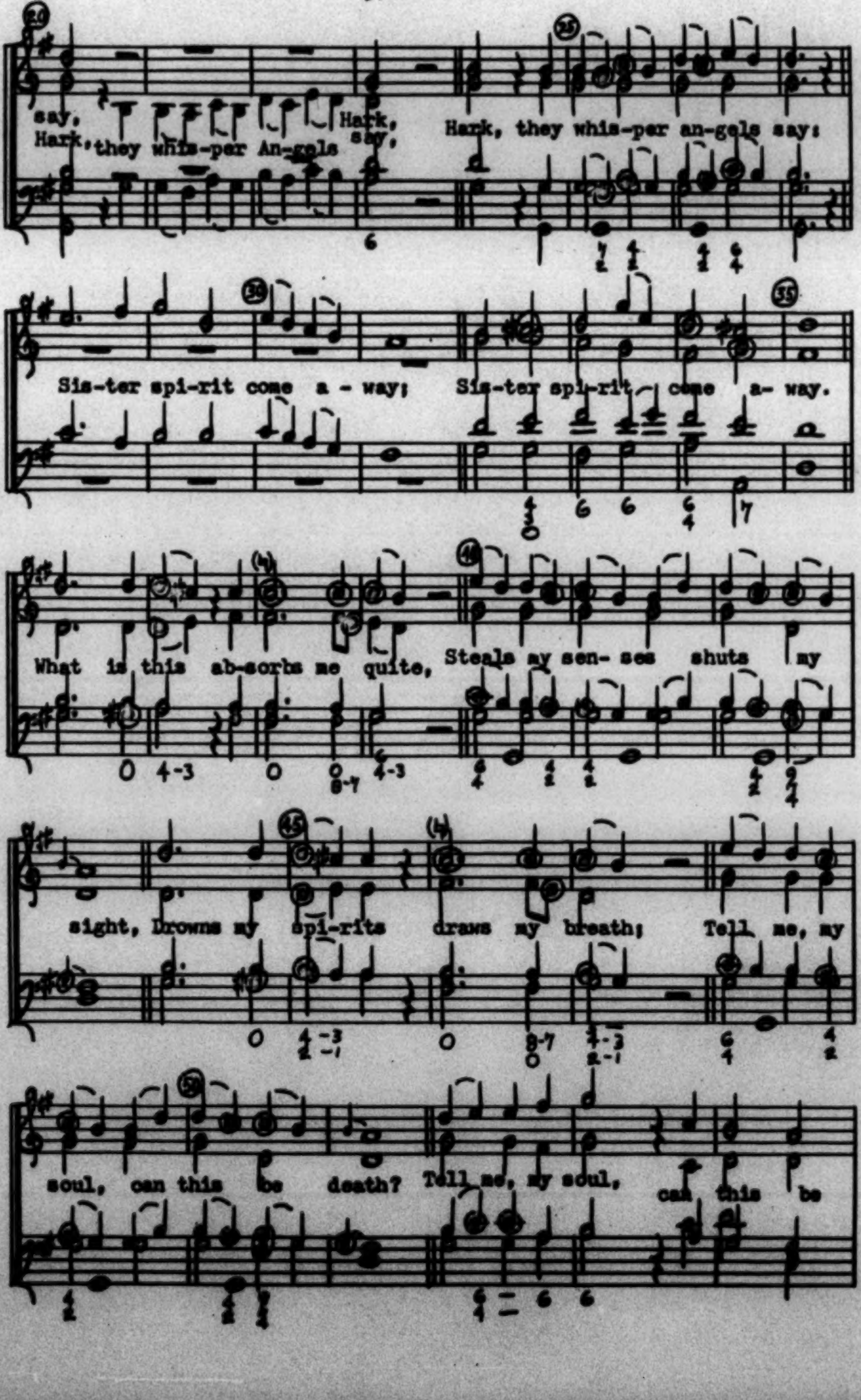

air
5
Glo-ry and hon-our be to thee, Thou self-ex-
6
6
0
6
2
6
⑤
is- tent de - - i - - - ty;
Thee we re - vere, and
0
6 - 5
4 - 3
7 - 6
5 - 4
6
5
⑩
thee a - dore,
In mer - - cy in - - fin - ite, and
6
6
6
4
5
5
⑮
pow'r; In mer - - cy in - fin - ite and pow'r.
6 - 5
4 - 3
5
⑳
8

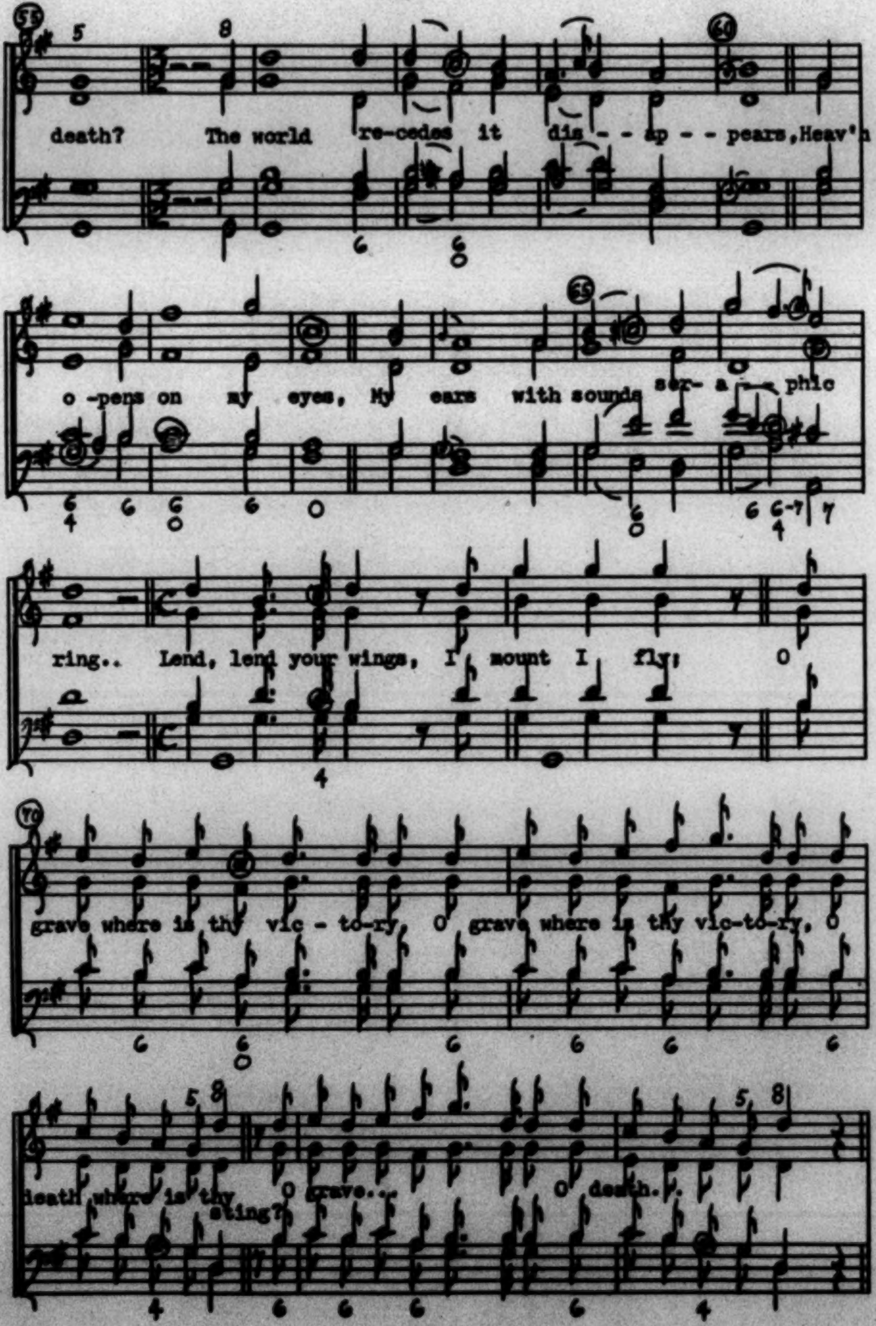
THE DYING CHRISTIAN TO HIS SOUL (NEW YORK)

set-piece, mixed meter (8,7,6)
Alexander Pope

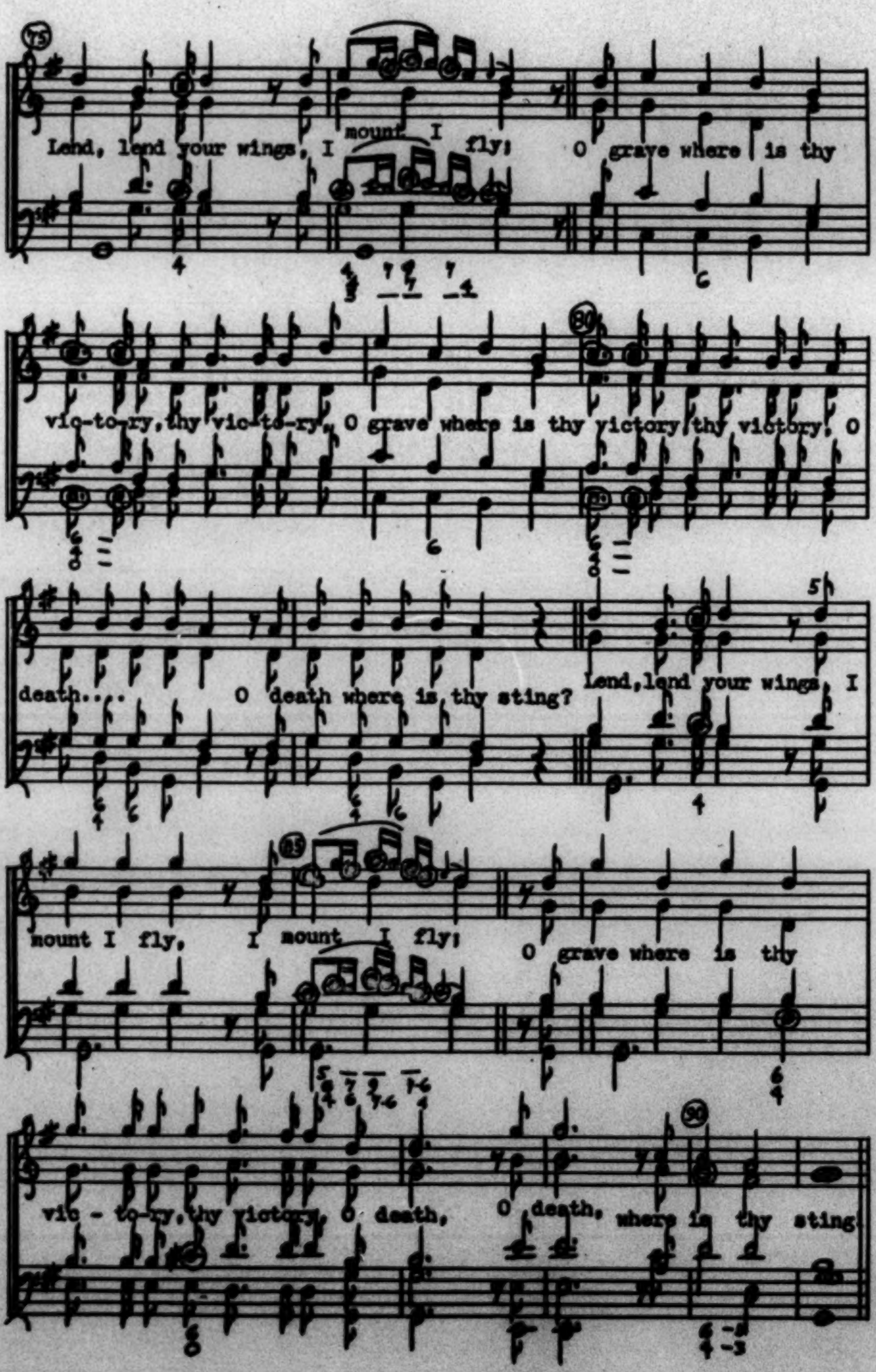
Edward Harwood
Law, Rudiments of Music, 1785


air
Vi-tal spark of heav'n-ly flame, Quit, oh quit this mor-tal frame; Trem-bling, ho - ping, ling'-ring, fly- ing, Oh the pain, the bliss of dy-ing; Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life.
Hark, they whis-per An - gels say, Hark, they whis-per An - gels
⑤
⑩
⑮
6-7 5 —
6 0
7
6-7
6 - 5 4 - 3
0 4 3 2 6 4
0
2 2 2


20
say,
Hark, they whis-per An-gels
Hark,
say,
Hark, they whis-per an-gels say;
25
Sis-ter spi-rit come a - way; Sis-ter spi-rit come a- way.
30
35
What is this ab-sorbs me quite, Steals my sen- ses shuts my
40
sight, Drowns my spi-rits draws my breath; Tell me, my
45
soul, can this be death? Tell me, my soul, can this be
50


55
60
65
70
death? The world re-cedes it dis - - ap - - pears, Heav'n
o -pens on my eyes, My ears with sounds ser- a - - phic
ring.. Lend, lend your wings, I mount I fly; O
grave where is thy vic - to-ry, O grave where is thy vic-to-ry, O
death where is thy sting? O grave... O death.

XUM

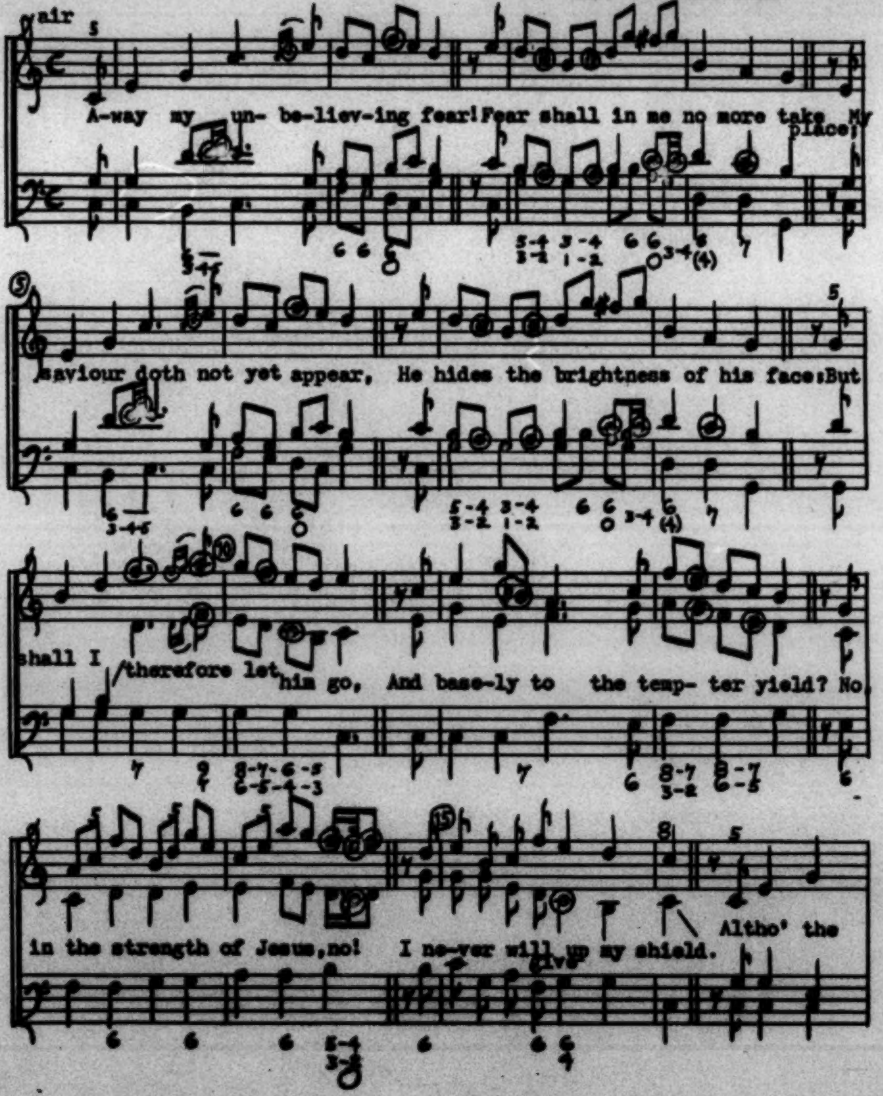

75
Lend, lend your wings, I mount I fly;
O grave where is thy
vic-to-ry, thy vic-to-ry, O grave where is thy victory, thy victory, O
80
death.... O death where is thy sting?
Lend, lend your wings, I
mount I fly, I mount I fly;
85
O grave where is thy
vic - to-ry, thy victory, O death, O death, where is thy sting!
90

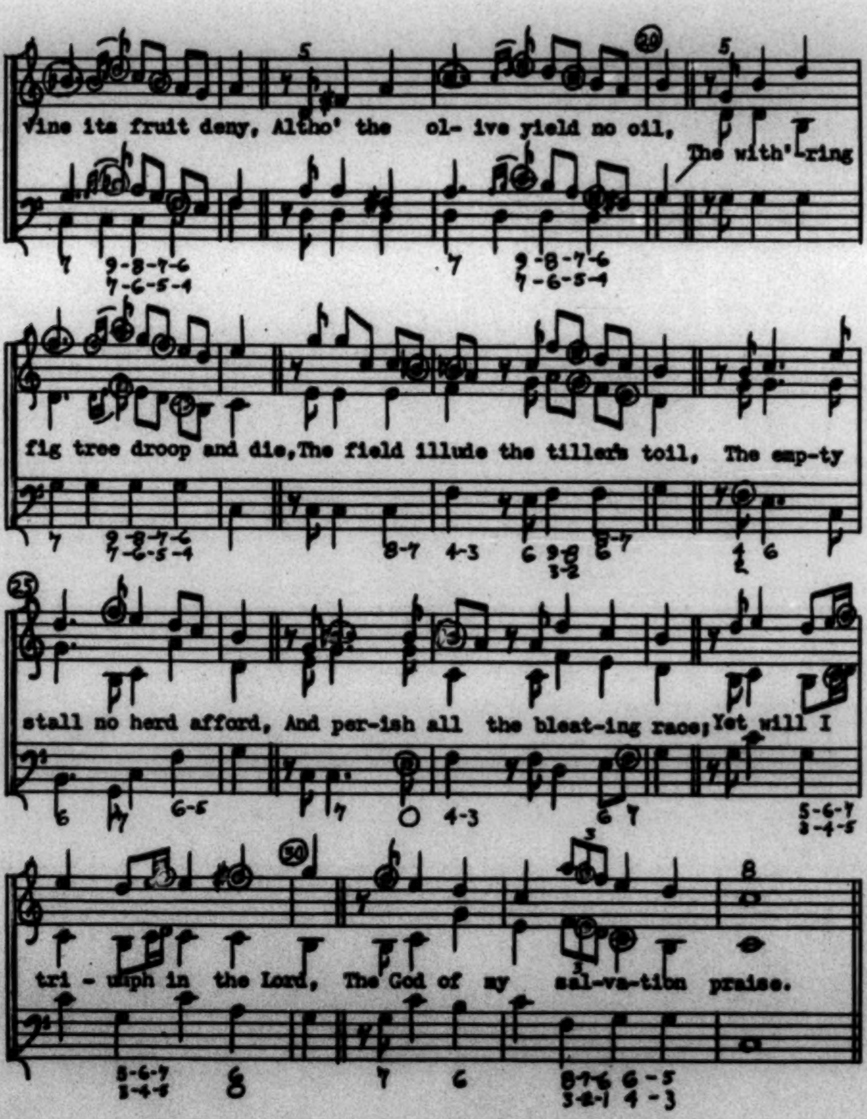
XUM

HABAKKUK

set-piece, 8888

Martin Madan
Law, *Col. of Hymn Tunes*, 1783

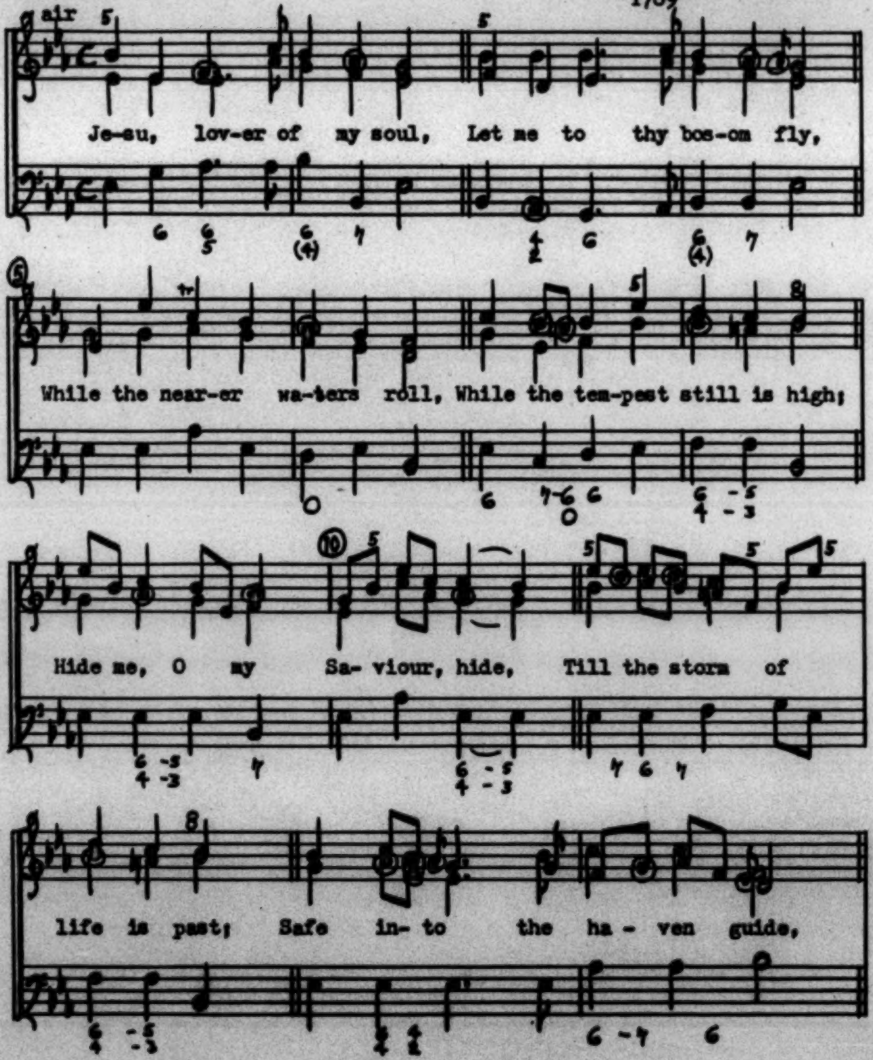

air
A-way my un- be-liev-ing fear! Fear shall in me no more take My place;
Saviour doth not yet appear, He hides the brightness of his face: But
shall I therefore let him go, And base-ly to the temp- ter yield? No,
in the strength of Jesus, no! I ne-ver will give up my shield. Altho' the

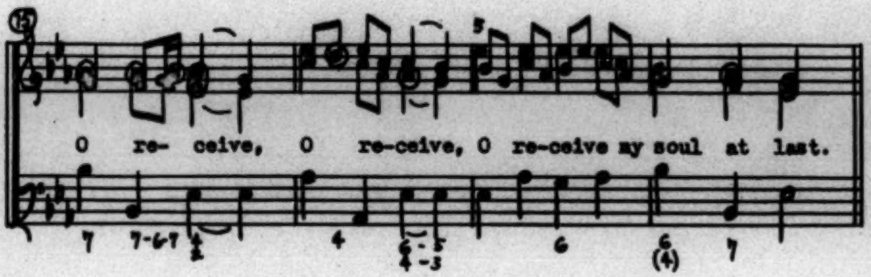

20
vine its fruit deny, Altho' the ol- ive yield no oil, The with'-ring
fig tree droop and die, The field illude the tiller's toil, The emp-ty
25
stall no herd afford, And per-ish all the bleat-ing race; Yet will I
30
tri - umph in the Lord, The God of my sal-va-tion praise.

HOTHAM

tune with extension, 7777D
Charles Wesley

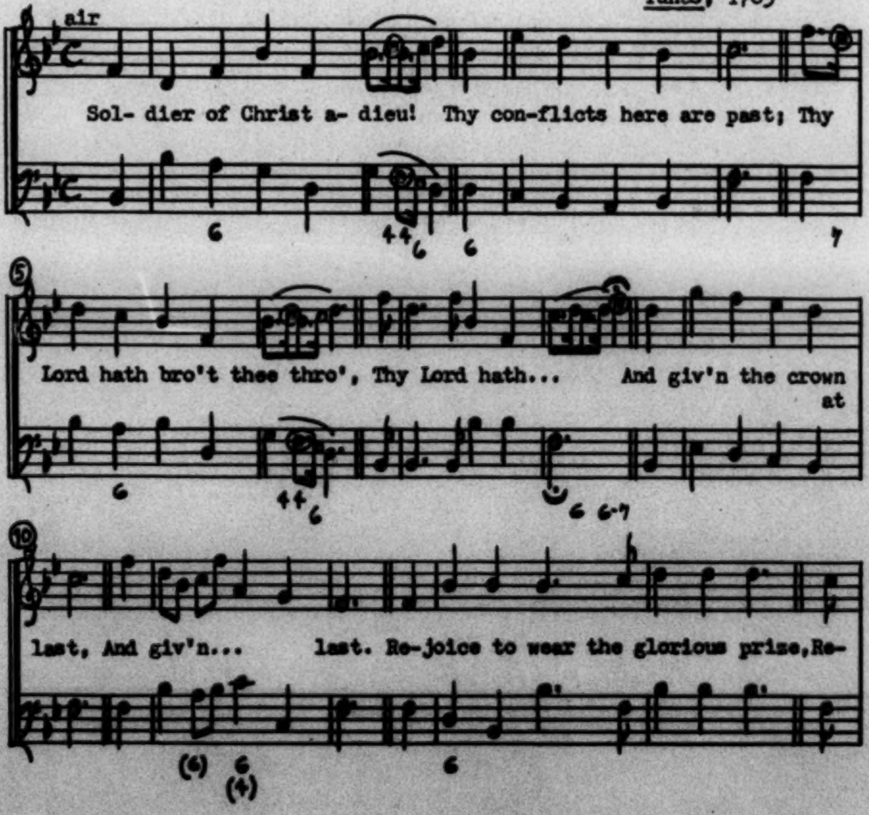
Martin Madan
Bayley, American Harmony, 1769

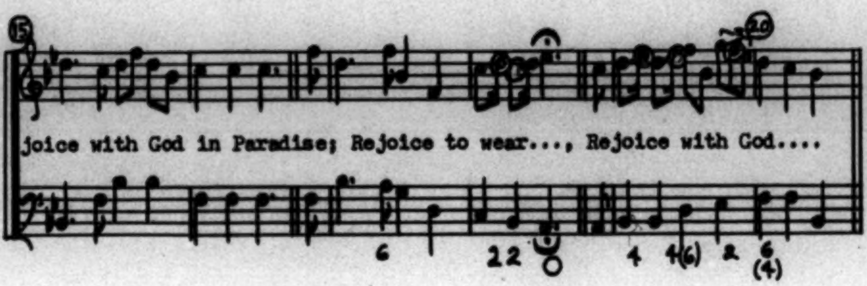

air
Je-su, lov-er of my soul, Let me to thy bos-om fly,
While the near-er wa-ters roll, While the tem-pest still is high;
Hide me, O my Sa- viour, hide, Till the storm of
life is past; Safe in- to the ha - ven guide,
5
10


O re- ceive, O re-ceive, O re-ceive my soul at last.
7 7-67 4 4 6-5 4-3 6 6 (4) 7

PORTSMOUTH

tune with extension, 666688 Law, *Collection of Hymn Tunes*, 1783

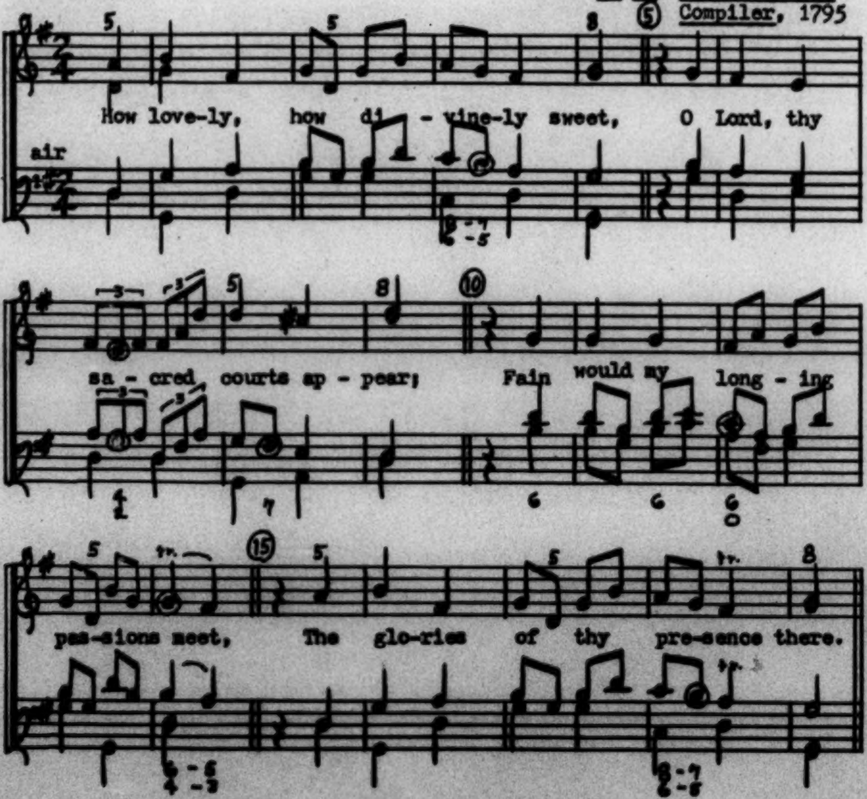

air
Sol- dier of Christ a- dieu! Thy con-flicts here are past; Thy
6 44 6 6 7
5
Lord hath bro't thee thro', Thy Lord hath... And giv'n the crown at
6 44 6 6 6-7
10
last, And giv'n... last. Re-joice to wear the glorious prize, Re-
(6) 6 (4) 6


15
20
joice with God in Paradise; Rejoice to wear..., Rejoice with God....
6
2 2
4 4(6) 2 6 (4)

PORTUGAL

plain tune, 8888
from Ps. 84

Thomas Thorley
Gram, et al, Massachusetts Compiler, 1795


5
How love-ly, how di - vine-ly sweet, O Lord, thy
air
10
sa - cred courts ap - pear; Fain would my long - ing
15
pas-sions meet, The glo-ries of thy pre-sence there.
tr.

EIGHTEEN STYLE 5 TUNES:

EIGHT by group III composers,

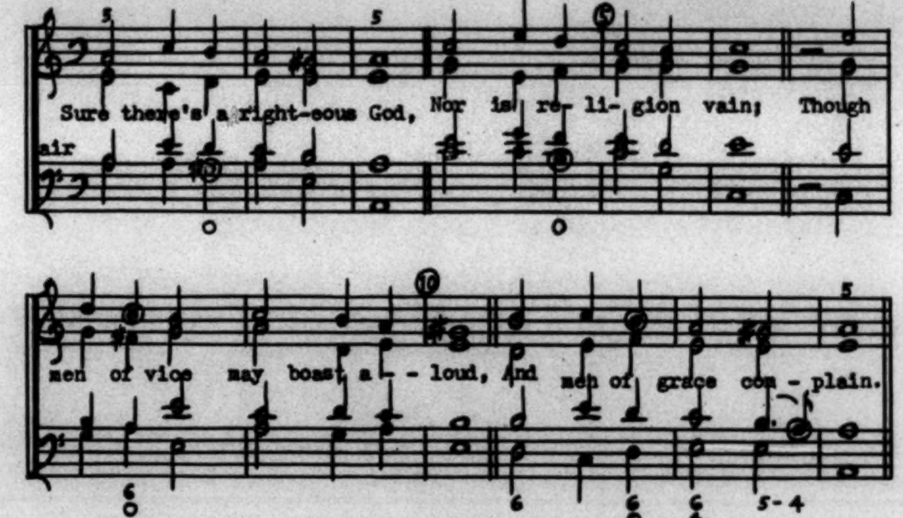
TEN by group IV composers.

STYLE 5 TUNES; GROUP III COMPOSERS

AYLESBURY (WIRKSWORTH)

plain tune, 6686
Ps. 73, Isaac Watts

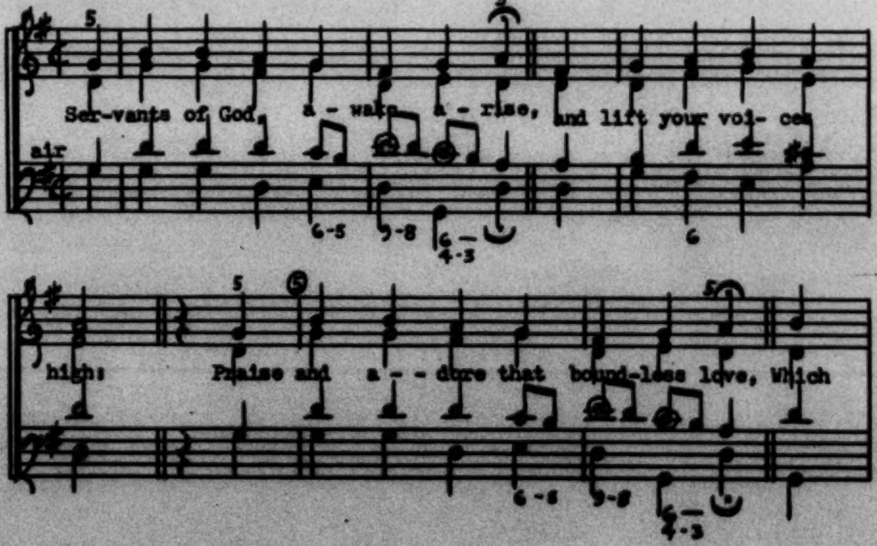
Chetham
Lyon, Urania, 1761

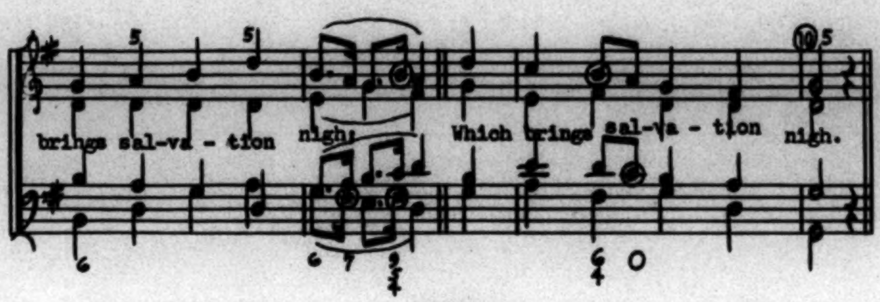

Sure there's a right-eous God, Nor is re- li- gion vain; Though
air
men of vice may boast a - - loud, And men of grace com - plain.
5
5
15
10
5
6
6
6
6
5-4

BRAY (SAINT GEORGE'S)

tune with extension, 8686
Pratt's Collection

Flagg, A Collection...,
1764

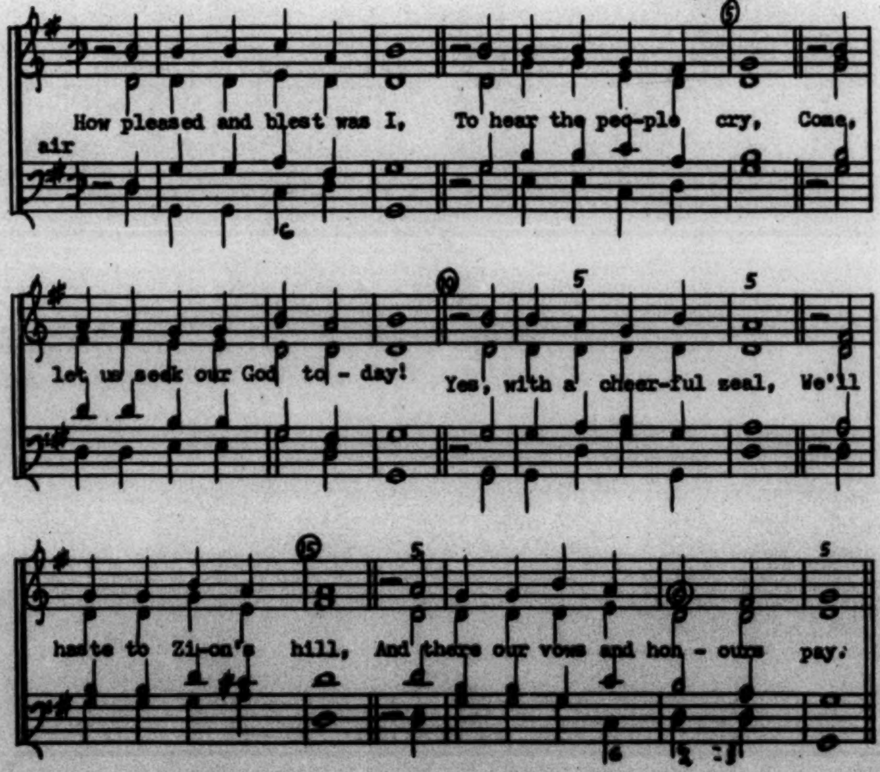

Ser-vants of God, a - wake, a - rise, and lift your voi- ces
air
high: Praise and a - - dore that bound-less love, Which
5
5
5
5
6-5
9-8
6
4-3
6


brings sal-va - tion nigh; Which brings sal-va - tion nigh.
⑩
5
6
7
6
4
0

DALSTON

plain tune, 668668
Ps. 122, Isaac Watts

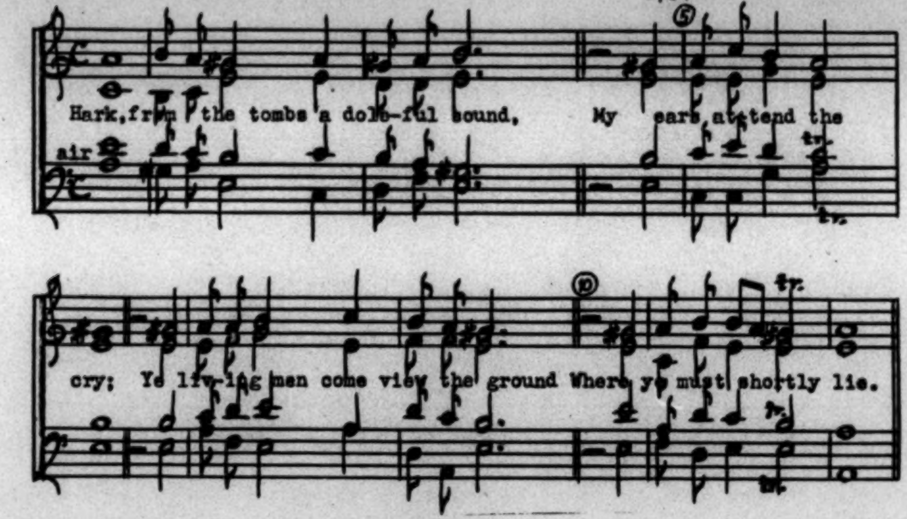
Aaron Williams
Flagg, *A Collection*...,
1764


air
How pleased and blest was I, To hear the peo-ple cry, Come,
let us seek our God to - day! Yes, with a cheer-ful zeal, We'll
haste to Zi-on's hill, And there our vows and hon - ours pay.
⑤
⑩
⑮
5
6

A FUNERAL THOUGHT

plain tune, 8686
hymn 63, bk.II, Isaac Watts

Flagg, A Collection..., 1764

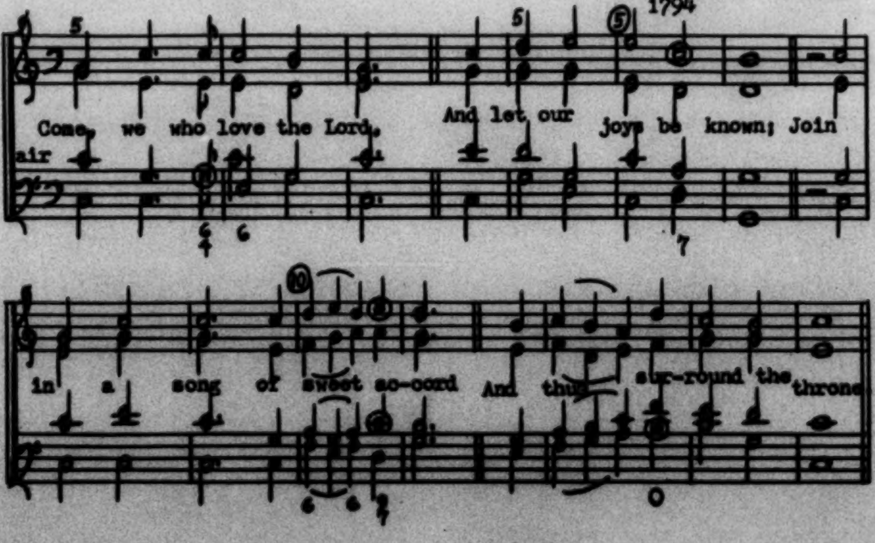

⑤
Hark, from the tombs a dole-ful sound, My ears at-tend the
air
tr.
⑩
cry; Ye liv-ing men come view the ground Where ye must shortly lie.
tr.

NEWTON

(Falcon Street; Silver Street)

plain tune, 6686
hymn 30, Bk. II, Isaac Watts

Isaac Smith
Law, Christian Harmony, 1794

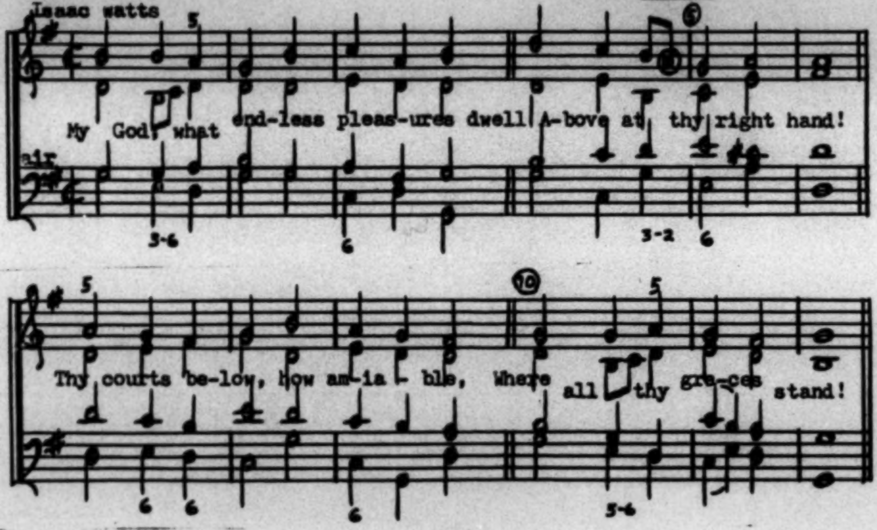

5
5
⑤
Come, we who love the Lord, And let our joys be known; Join
air
6 4
6
7
⑩
in a song of sweet ac-cord And thus sur-round the throne.
6
6
7
0

XUM

ROCHESTER (SAINT MICHAEL'S)

plain tune, 8686
Hymn 42(from Ps. 84),
Isaac Watts

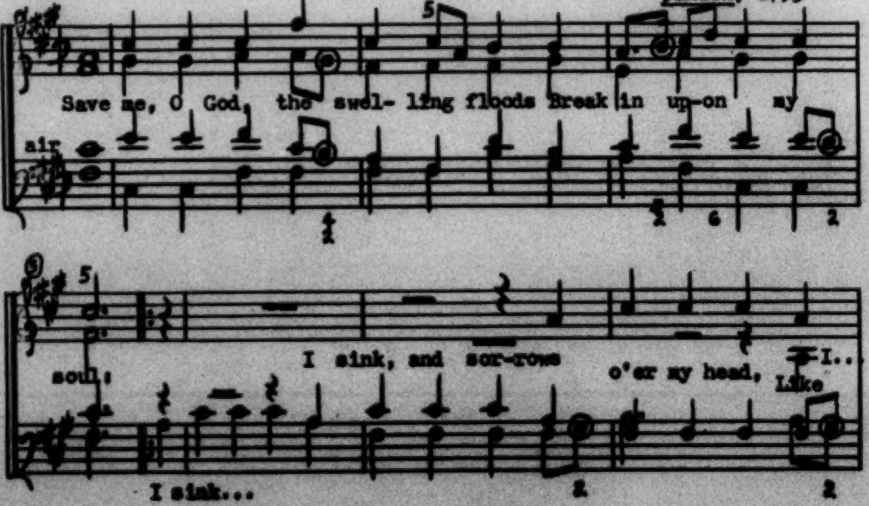
Israel Holdroyd
Lyon, Urania, 1761

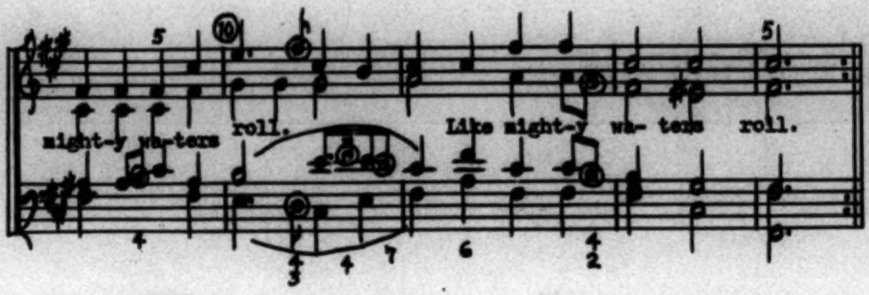

My God, what end-less pleas-ures dwell A-bove at thy right hand!
air
Thy courts be-low, how am-ia - ble, Where all thy gra-ces stand!

SUTTON

fuging-tune, 8686
Ps. 69, Isaac Watts

Goff
French, Psalmodist's Companion, 1793

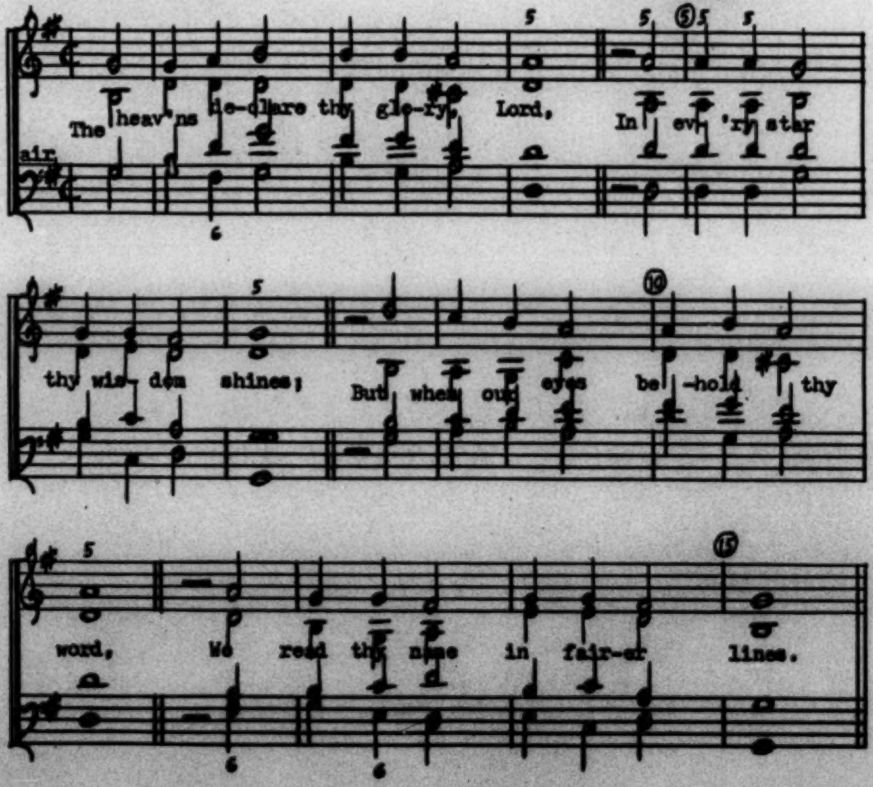

Save me, O God, the swel- ling floods Break in up-on my
air
soul; I sink, and sor-rows o'er my head, Like
I...
I sink...


might-y wa-ters roll. Like might-y wa- ters roll.

WELLS

plain tune, 8888
Ps. 19, Isaac Watts

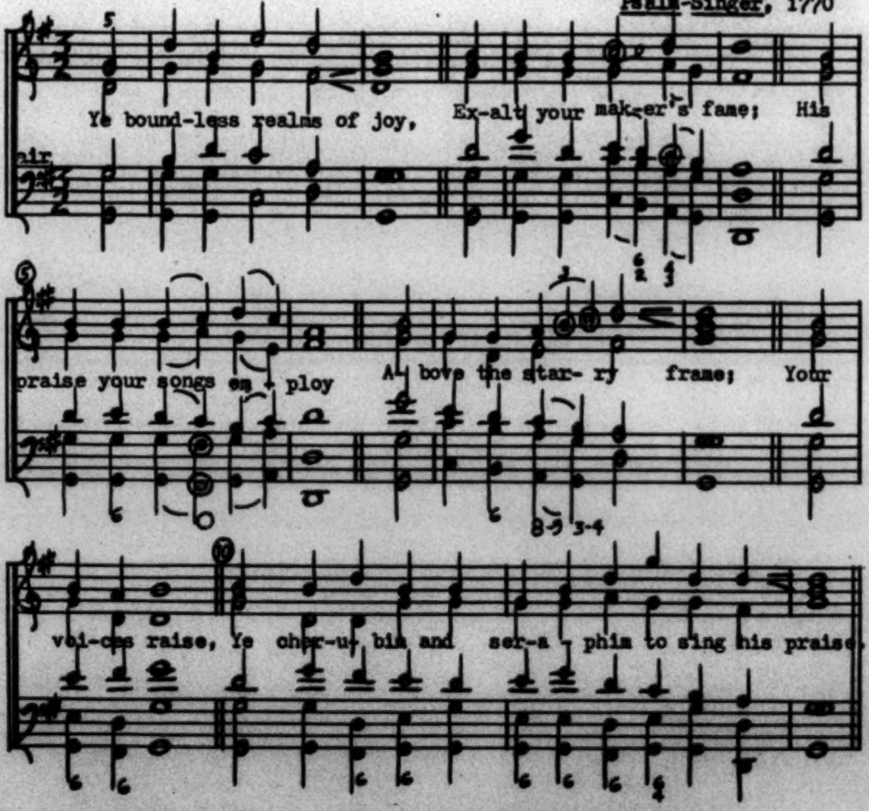
Israel Holdroyd
Lyon, *Urania*, 1761


air
The heav'ns de-clare thy glo-ry, Lord, In ev-'ry star
thy wis-dom shines; But when our eyes be-hold thy
word, We read thy name in fair-er lines.

AMHERST *

plain tune, 666688

William Billings
Billings, New-England Psalm-Singer, 1770


Ye bound-less realms of joy, Ex-alt your mak-er's fame; His
air
praise your songs em - ploy A - bove the star- ry frame; Your
voi-ces raise, Ye cher-u-bim and ser-a - phim to sing his praise.
5
6 4
6 3
6
6
8-5 3-4
6
6
6
6
6
6
6
6 4

---

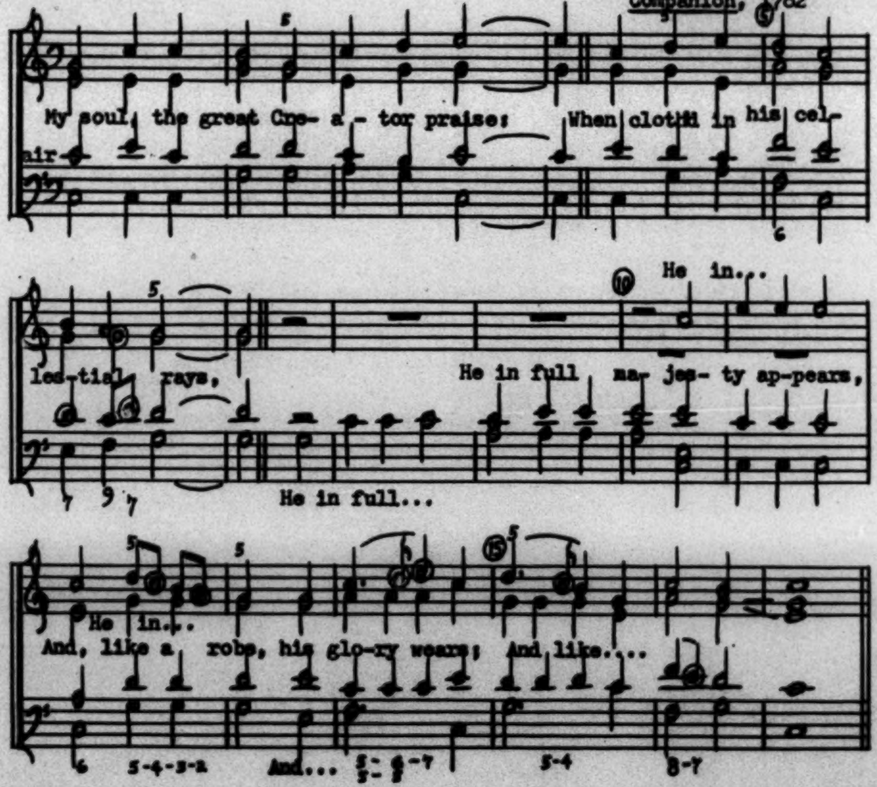
* See appendix E, p. 532, for the revised and presumably "official" version printed in The Singing-Master's Assistant, 1778.

XUM

BRIDGEWATER

fuging-tune, 8888
Ps. 104, Isaac Watts

Lewis Edson
[Jocelin] Chorister's Companion, 1782

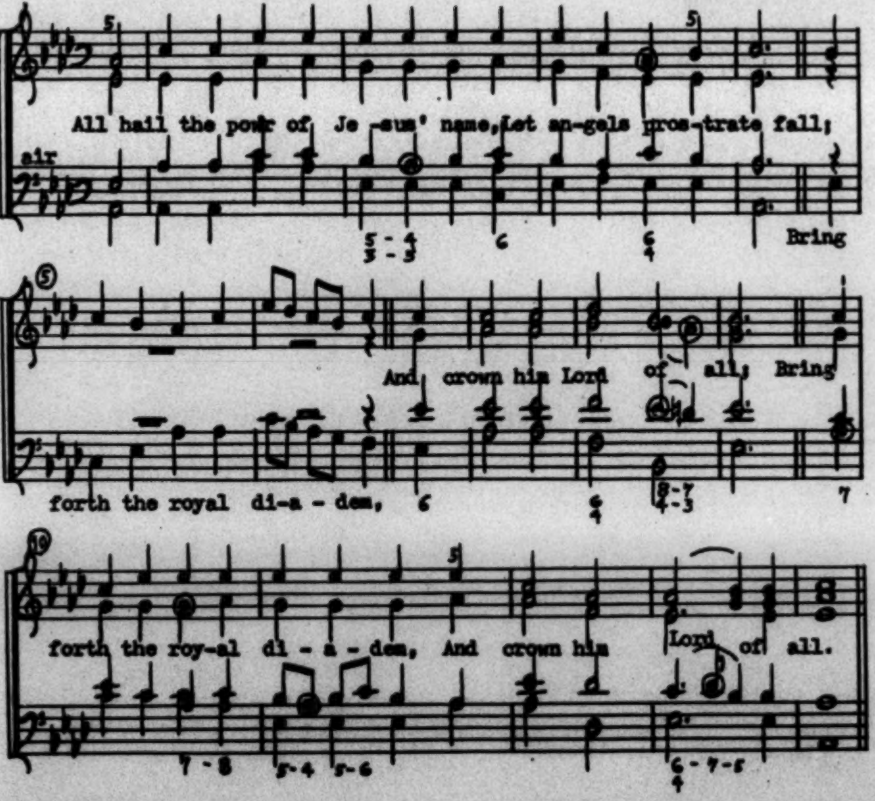

5
My soul, the great Cre- a - tor praise; When cloth'd in his cel-
air-
6
5
les-tial rays,
He in full ma- jes- ty ap-pears,
7 9 7
He in full...
He in...
5 5
He in...
And, like a robe, his glo-ry wears; And like...
6 5-4-3-2 And... 5-4 8-7

XUM

CORONATION

tune with extension, 8686
Edward Perronet

Oliver Holden
Holden, *The Union Harmony*, 1793

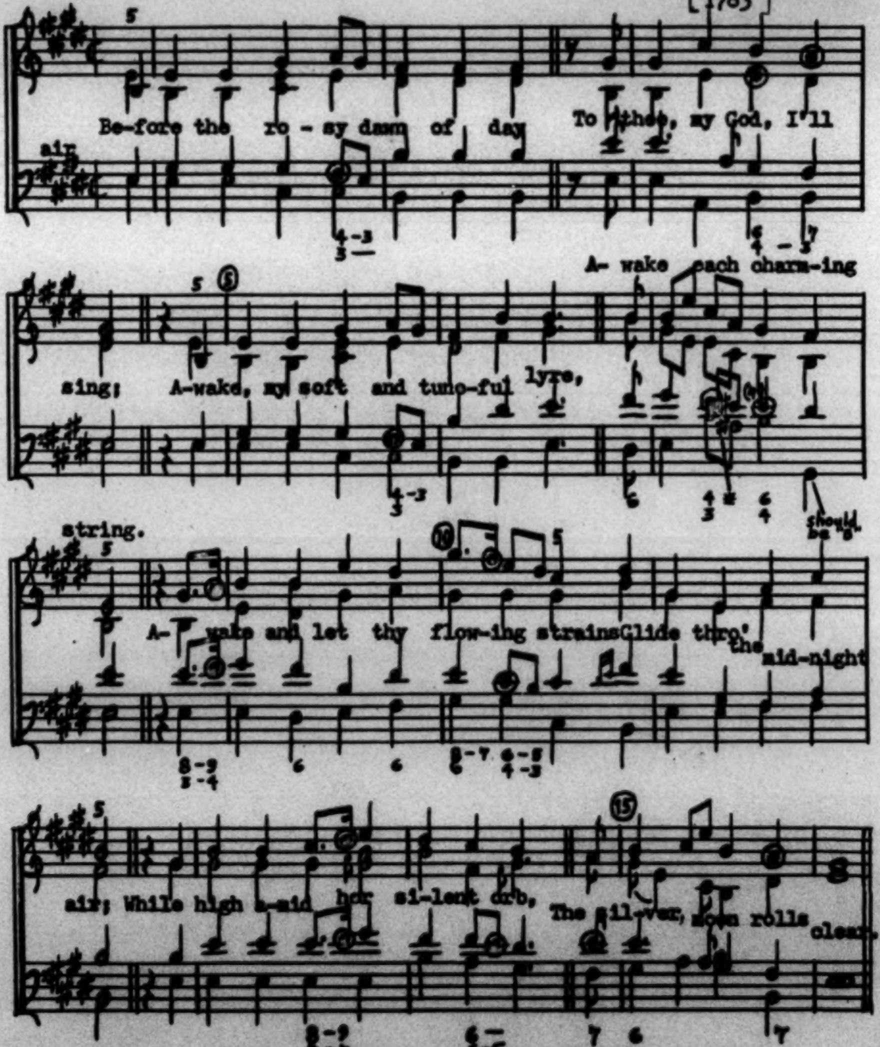

5
All hail the pow'r of Je - sus' name, Let an-gels pros-trate fall;
air
5 - 4
3 - 3
6
6
4
Bring
5
And crown him Lord of all; Bring
forth the royal di-a - dem,
6
6
4
8-7
4-3
7
10
forth the roy-al di - a - dem, And crown him Lord of all.
7 - 8
5-4
5-6
6 - 7-5
4

XUM

ENFIELD

plain tune, 8686D

S. Chandler
Brownson, Select Harmony, [1783]

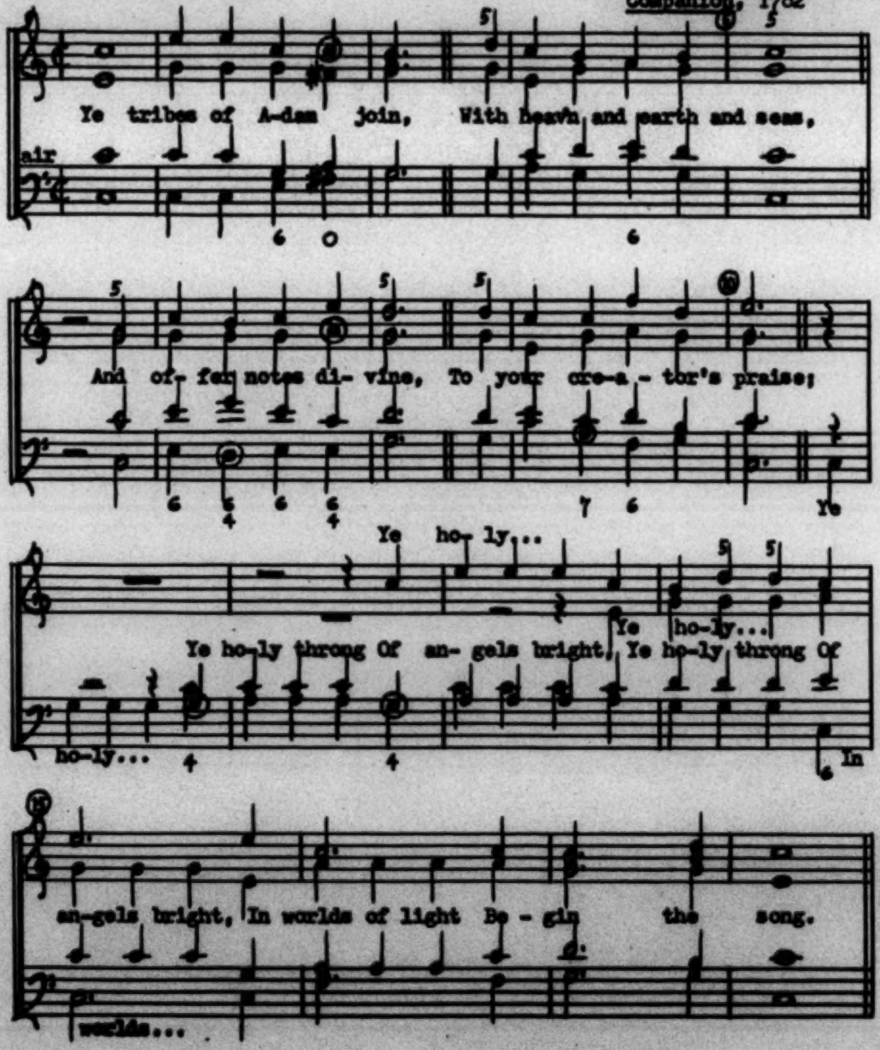

Be-fore the ro - sy dawn of day To thee, my God, I'll
air
A- wake each charm-ing
sing; A-wake, my soft and tune-ful lyre,
string.
A- wake and let thy flow-ing strains Glide thro' the mid-night
air; While high a-mid her si-lent orb, The sil-ver moon rolls clear.
should be D

* The sharps are inconsistent with the tune's harmonic vocabulary, and should perhaps be omitted.

LENOX

fuging-tune, 666688
Ps. 148, Isaac Watts

Lewis Edson
[Jocelin,] Chorister's
Companion, 1782

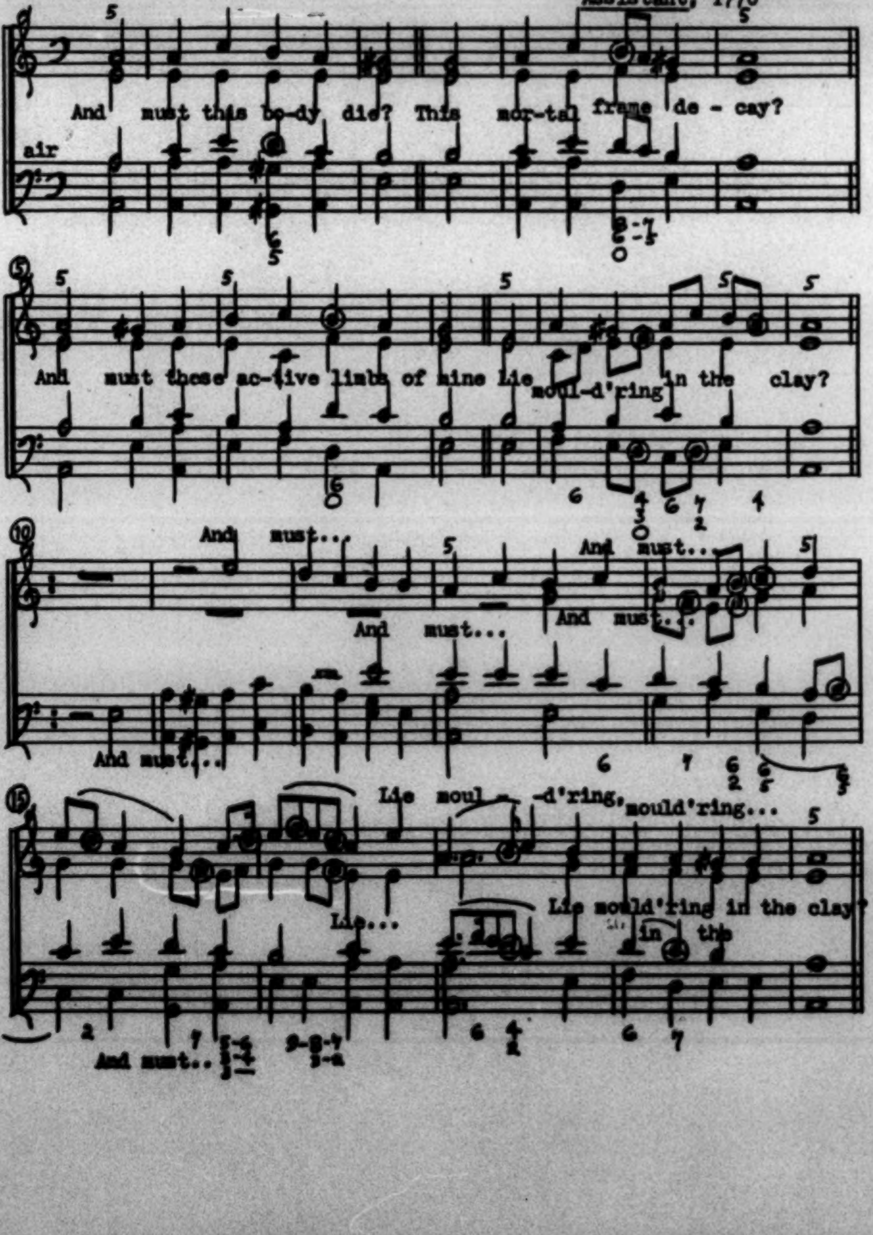

Ye tribes of A-dam join, With heav'n and earth and seas,
air
And of- fer notes di- vine, To your cre-a - tor's praise;
Ye
Ye ho- ly...
Ye holy throng Of an- gels bright, Ye ho-ly throng Of
Ye ho-ly...
ho-ly...
In
an-gels bright, In worlds of light Be - gin the song.
worlds...
5
6 0 6
6 6 6 6
4 4
7 6
4 4 6
10
15

XUM

MARYLAND

fuging-tune, 6686
Hymn 110, Bk. II, Isaac Watts

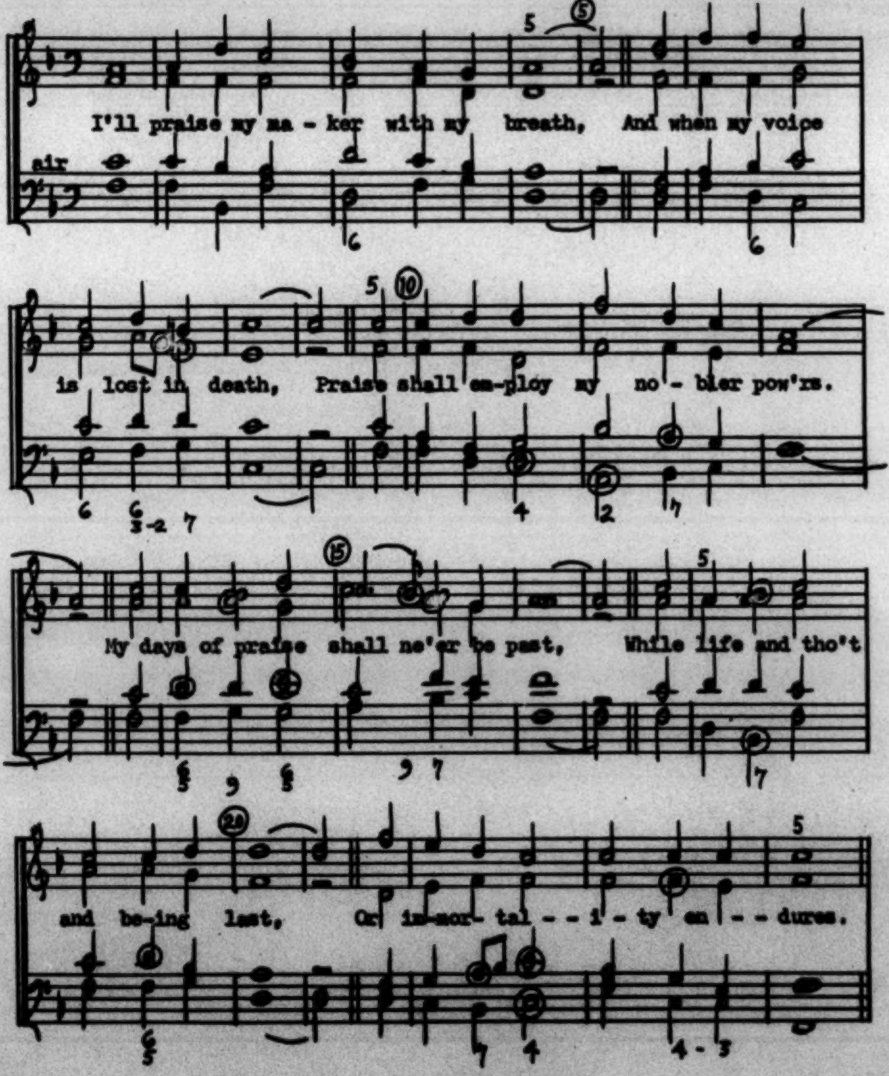
William Billings
Billings, Singing-Master's Assistant, 1770


And must this bo-dy die? This mor-tal frame de - cay?
air
And must these ac-tive limbs of mine Lie moul-d'ring in the clay?
And must...
Lie moul - -d'ring, mould'ring...
Lie...
Lie mould'ring in the clay?
in the
And must...

PSALM 46

plain tune, 888888
Ps. 146, Isaac Watts

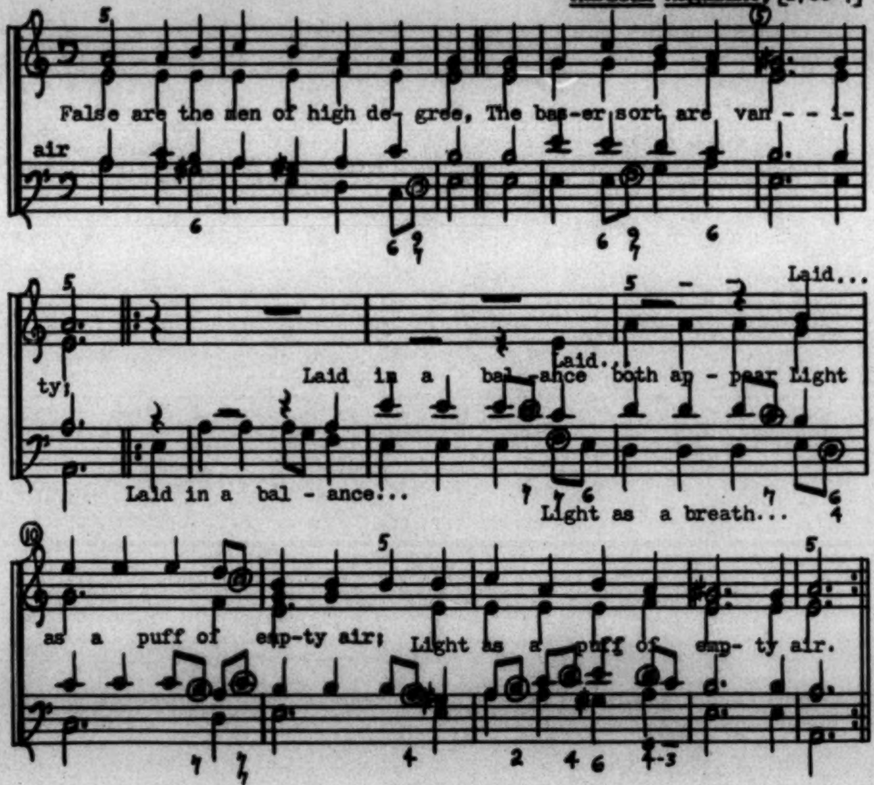
Amos Bull
Law, Select Harmony, 1779


⑤
I'll praise my ma - ker with my breath, And when my voice
air
⑩
is lost in death, Praise shall em-ploy my no - bler pow'rs.
⑮
My days of praise shall ne'er be past, While life and tho't
⑳
and be-ing last, Or im-mor- tal - - i - ty en - - dures.

RUSSIA

fuging-tune, 8888
Isaac Watts

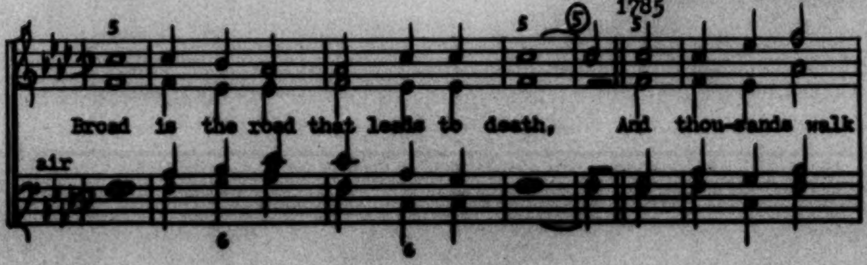
Daniel Read
Doolittle, Read; American Musical Magazine, [1786-7]


False are the men of high de- gree, The bas-er sort are van - - i- ty;
air
Laid in a bal - ance both ap - pear Light as a puff of emp-ty air; Light as a puff of emp- ty air.
Laid...
Laid..
Laid in a bal - ance...
Light as a breath...
6
6 9 7
6 9 7
6
7 7 6
7 6 4
7 7
4
2 4 6 4-3
5
⑤
⑩

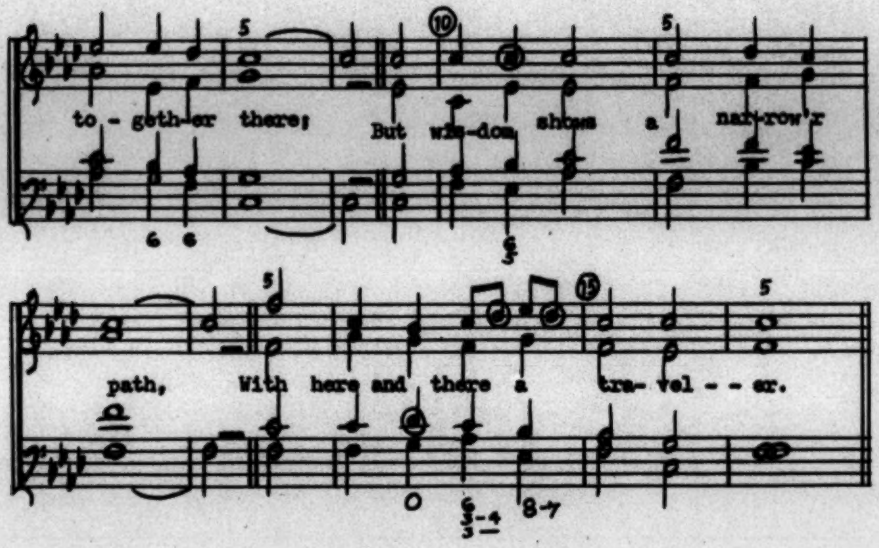
WINDHAM

plain tune, 8888
hymn 158, Bk. II, Isaac Watts

Daniel Read
Read, American Singing Book, 1785


Broad is the road that leads to death, And thou-sands walk
air
5
5
⑤
5
6
6

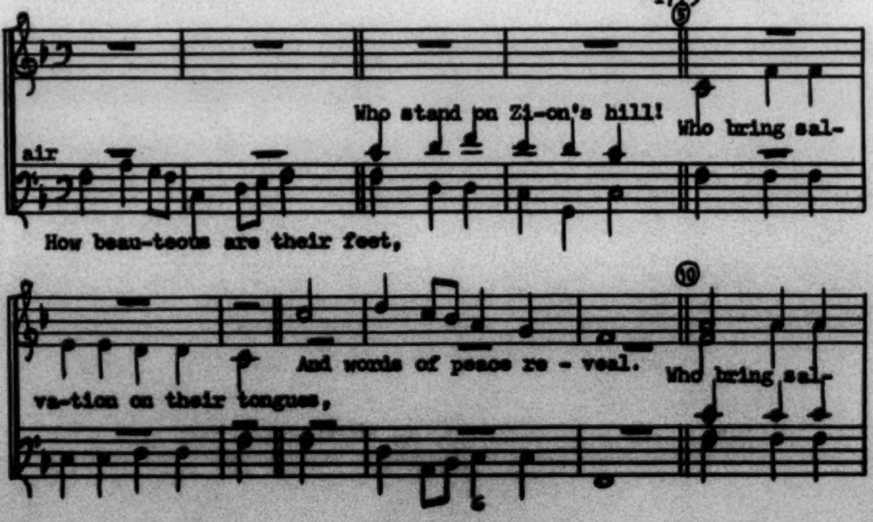
XUM

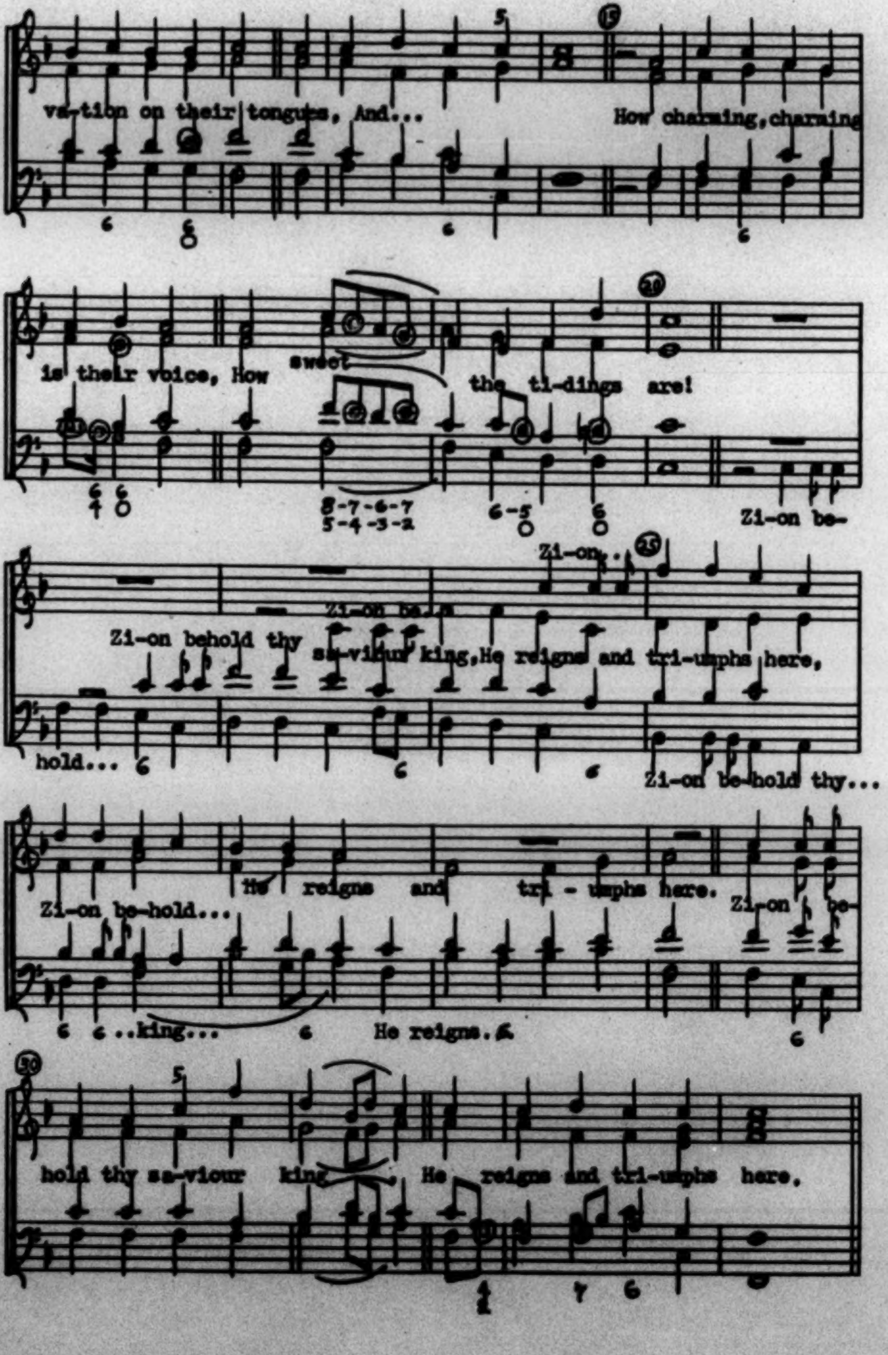

to - geth-er there;
But wis-dom shows a nar-row'r
path,
With here and there a tra- vel - - er.
⑩
⑮
5
6 6
0
8-7

WORCESTER

fuging-tune, 6686D
hymn 10, Bk. I, Isaac Watts

Abraham Wood
Law, Select Harmony, 1779


air
How beau-teous are their feet,
Who stand on Zi-on's hill!
Who bring sal-
va-tion on their tongues,
And words of peace re - veal.
Who bring sal-
⑤
⑩
6


15
va-tion on their tongues, And...
How charming, charming
20
is their voice, How sweet the ti-dings are!
Zi-on be-
8-7-6-7
5-4-3-2
Zi-on..
25
Zi-on be-
Zi-on behold thy sa-viour king, He reigns and tri-umphs here,
hold...
Zi-on be-hold thy...
He reigns and tri - umphs here.
Zi-on be-hold...
Zi-on be-
..king...
He reigns.
30
hold thy sa-viour king, He reigns and tri-umphs here.

THIRTY-ONE STYLE 6 TUNES:

TWO by group II composers,

SIX by group III composers,

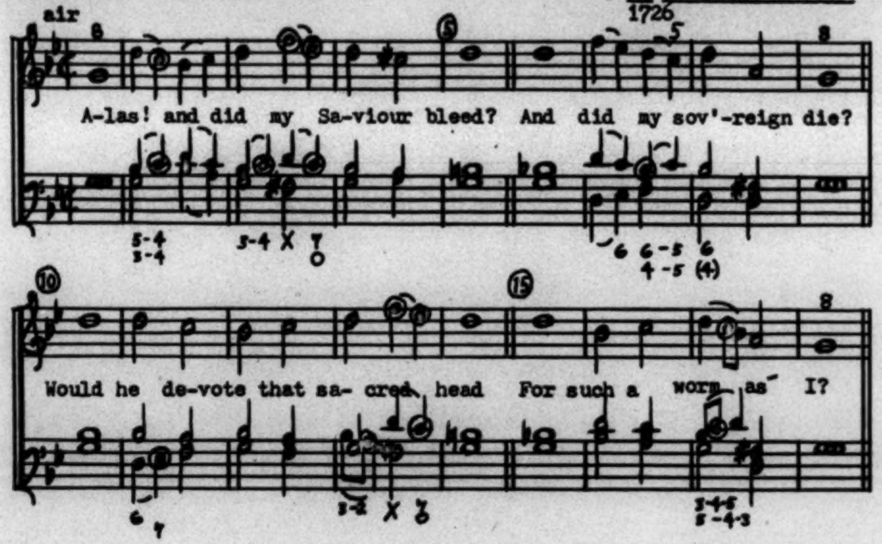
TWENTY-THREE by group IV composers.

STYLE 6 TUNES; GROUP II COMPOSERS

ISLE OF WIGHT

plain tune, 8686
Hymn 9, Bk. II, Isaac Watts

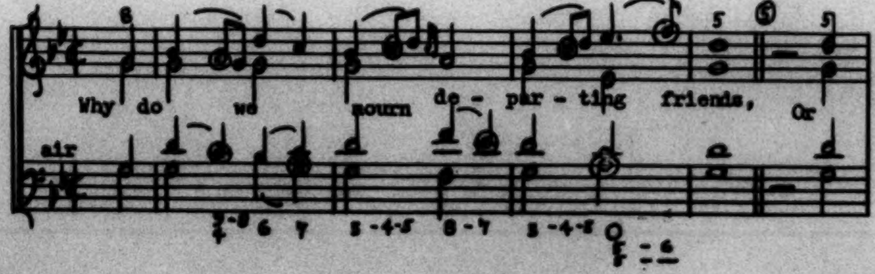
Tufts, _An Introduction...._ 1726

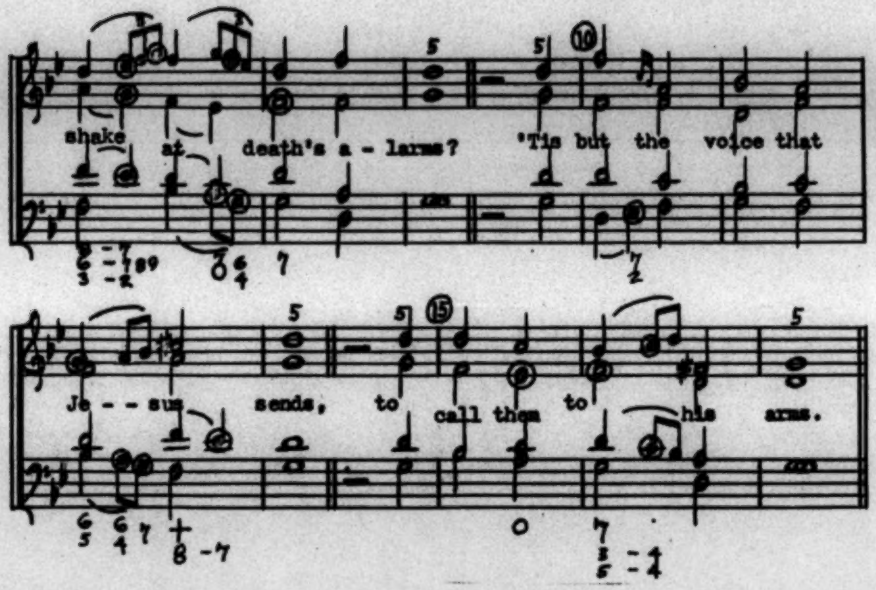

air
A-las! and did my Sa-viour bleed? And did my sov'-reign die?
Would he de-vote that sa- cred head For such a worm as I?

ISLE OF WIGHT

plain tune, 8686
hymn 2, Bk. II, Isaac Watts

Lyon, _Urania_, 1761

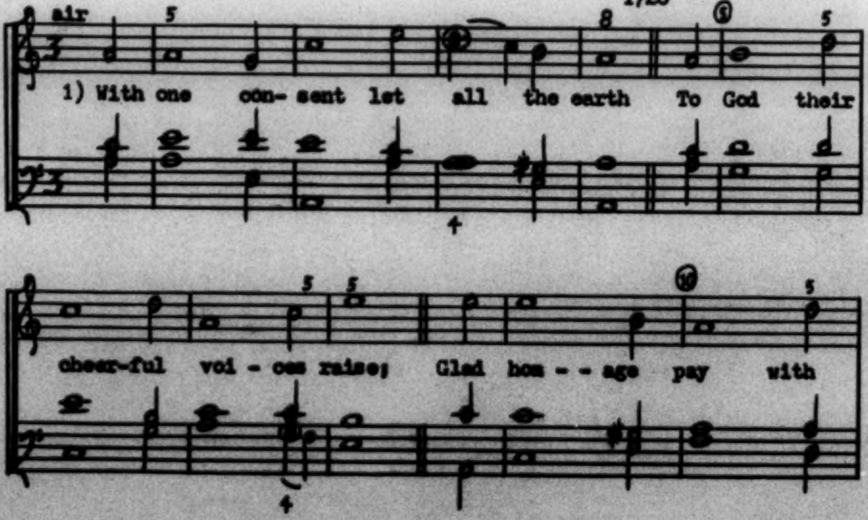

Why do we mourn de - par - ting friends, Or
air

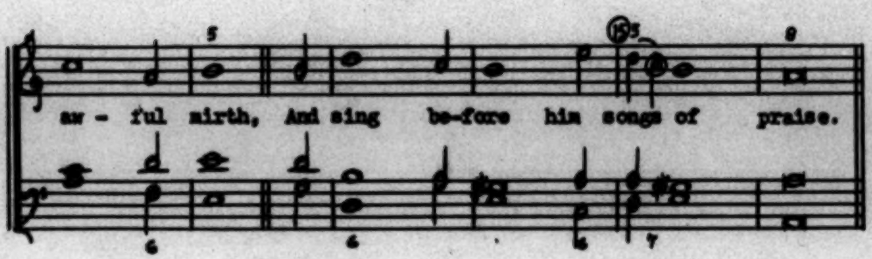

shake at death's a - larms? 'Tis but the voice that
Je - - sus sends, to call them to his arms.
⑩
⑮

PSALM 100, NEW

plain tune, 8888
Ps. 100, Brady and Tate

Tufts, An Introduction...., 1726

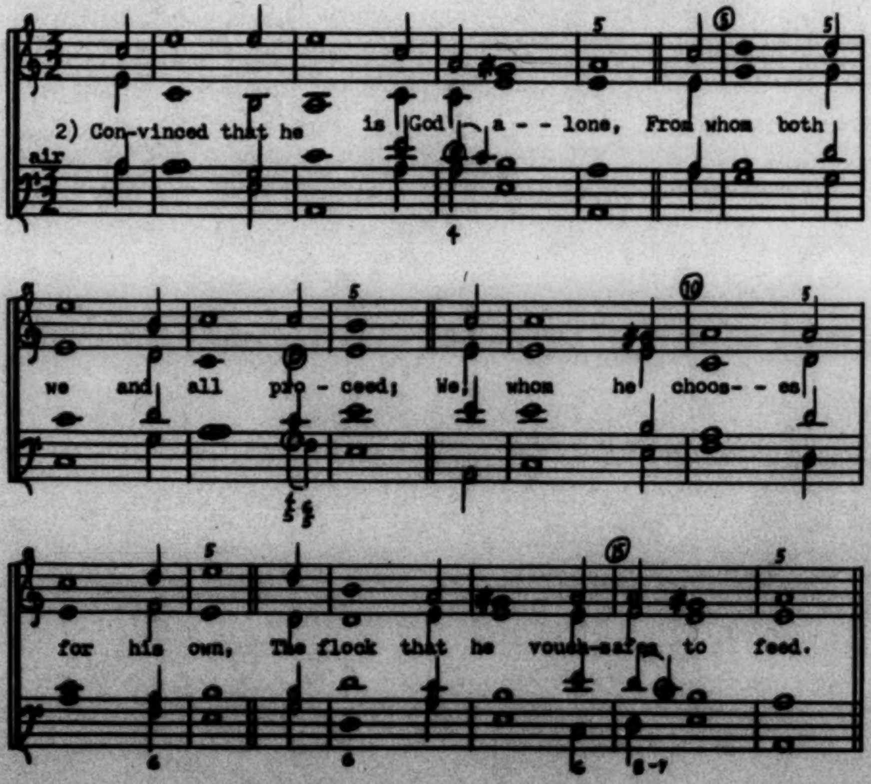

air
1) With one con- sent let all the earth To God their
cheer-ful voi - ces raise; Glad hom - - age pay with
⑤
⑩


⑮
aw - ful mirth, And sing be-fore him songs of praise.
5 5 8
6 6 6 7

PSALM 100, NEW

plain tune, 8888
Ps. 100, Brady and Tate

Lyon, Urania, 1761

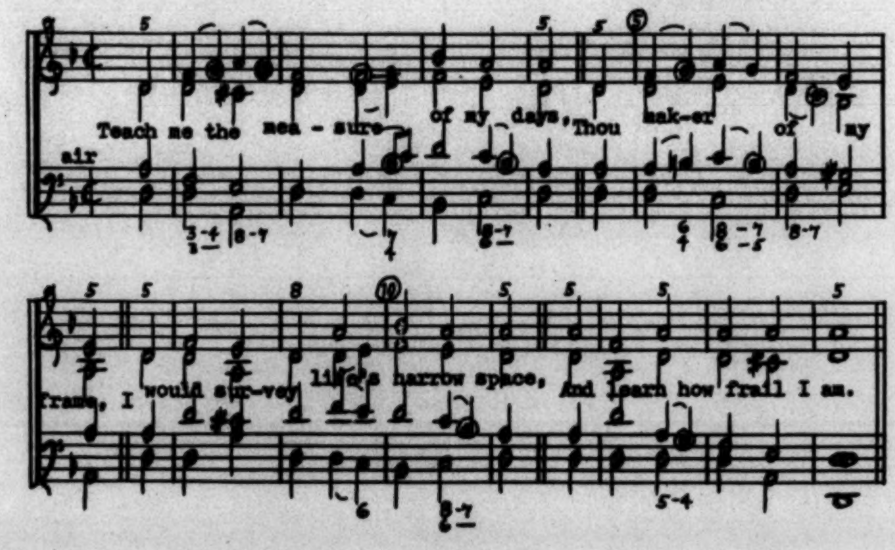

⑤
⑩
⑮
air
2) Con-vinced that he is God a - - lone, From whom both
we and all pro - ceed; We, whom he choos- - es
for his own, The flock that he vouch-safes to feed.
5 5
4
5 5
6 6
5 5
5
6 6 6 5-7

STYLE 6 TUNES; GROUP III COMPOSERS

BANGOR

plain tune, 8686
Ps. 39, Isaac Watts

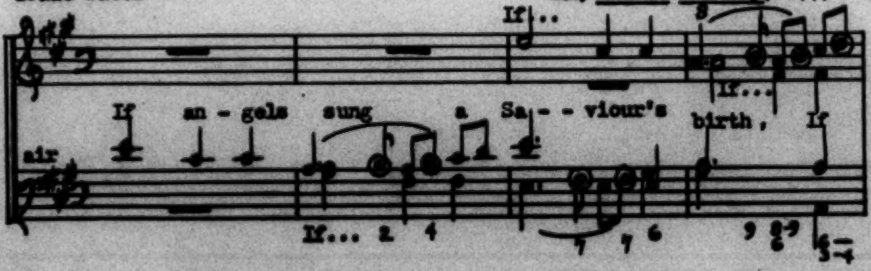
William Tans'ur
Flagg, A Collection..., 1764

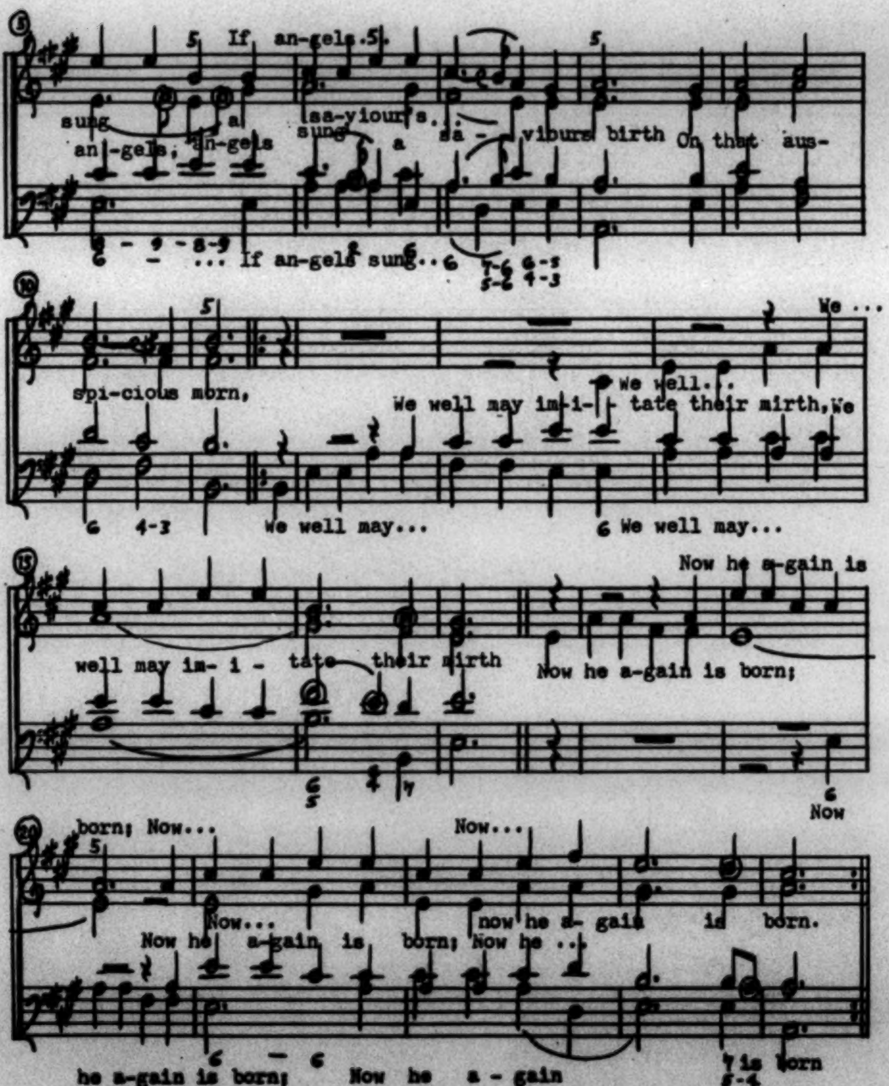

Teach me the mea - sure of my days, Thou mak-er of my
air
frame, I would sur-vey life's narrow space, And learn how frail I am.
5
10

MILFORD

fuging-tune, 8686
Isaac Watts

Joseph Stephenson
Law Select Harmony, 1779

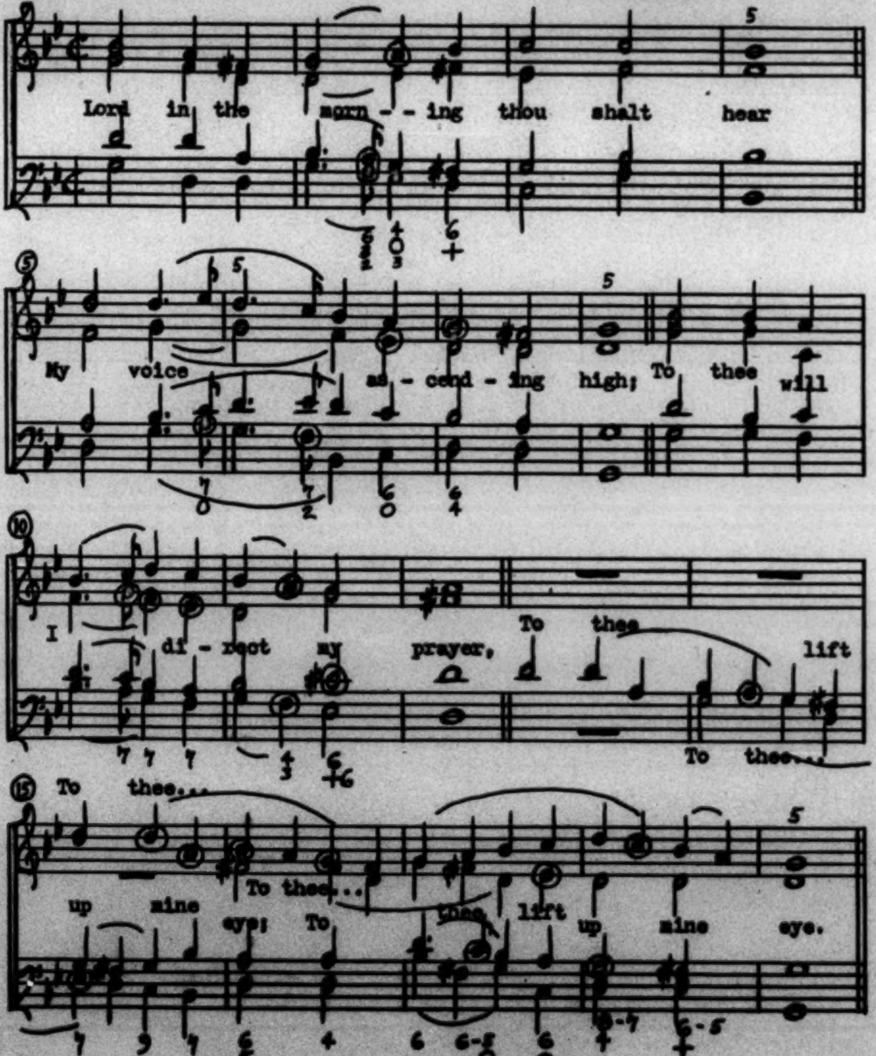

If..
If...
If an - gels sung a Sa- - viour's birth, If
air
If... 2 4


⑤
If an-gels
sung a sa-viour's
an-gels, an-gels
sung a sa - viours birth On that aus-
... If an-gels sung..
⑩
spi-cious morn,
We well may im-i- tate their mirth, We
We well...
We ...
We well may...
We well may...
⑮
well may im- i - tate their mirth
Now he a-gain is born;
Now he a-gain is
Now
⑳
born; Now...
Now...
Now...
now he a-gain is born.
Now he a-gain is born; Now he ...
he a-gain is born; Now he a - gain
is born

NEWBURY (PSALM 5)

fuging-tune, 8686
Ps. 5, Isaac Watts

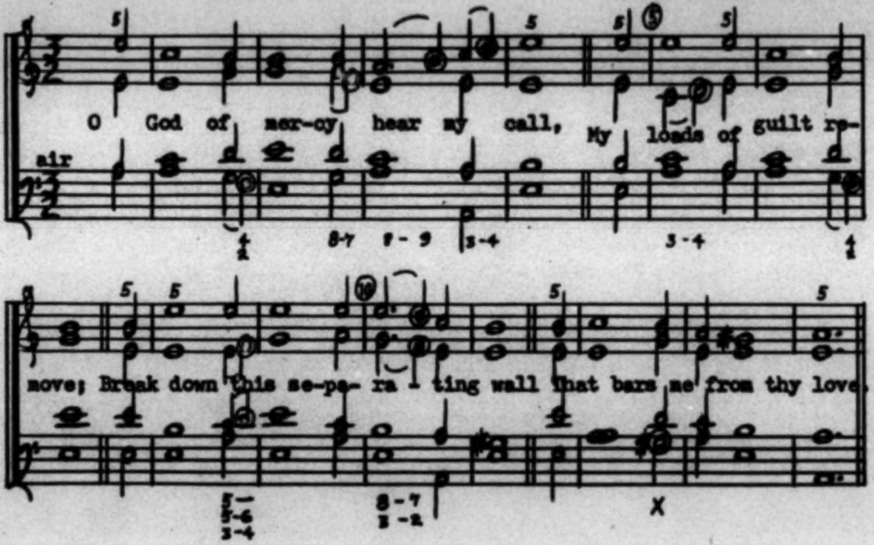
Aaron Williams
Lyon, Urania, 1761


Lord in the morn - - ing thou shalt hear
5
My voice as - cend - ing high; To thee will
10
I di - rect my prayer, To thee lift
To thee...
15
To thee... up mine eye; To thee lift up mine eye.
To thee...
To thee...

PLYMOUTH

plain tune, 8686
Ps. 51, Isaac Watts

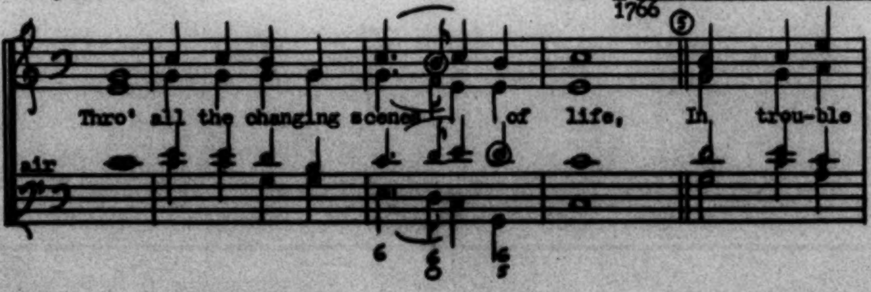
Flagg, Collection, 1764


O God of mer-cy hear my call, My loads of guilt re-move; Break down this se-pa-ra-ting wall That bars me from thy love.
air
5
X

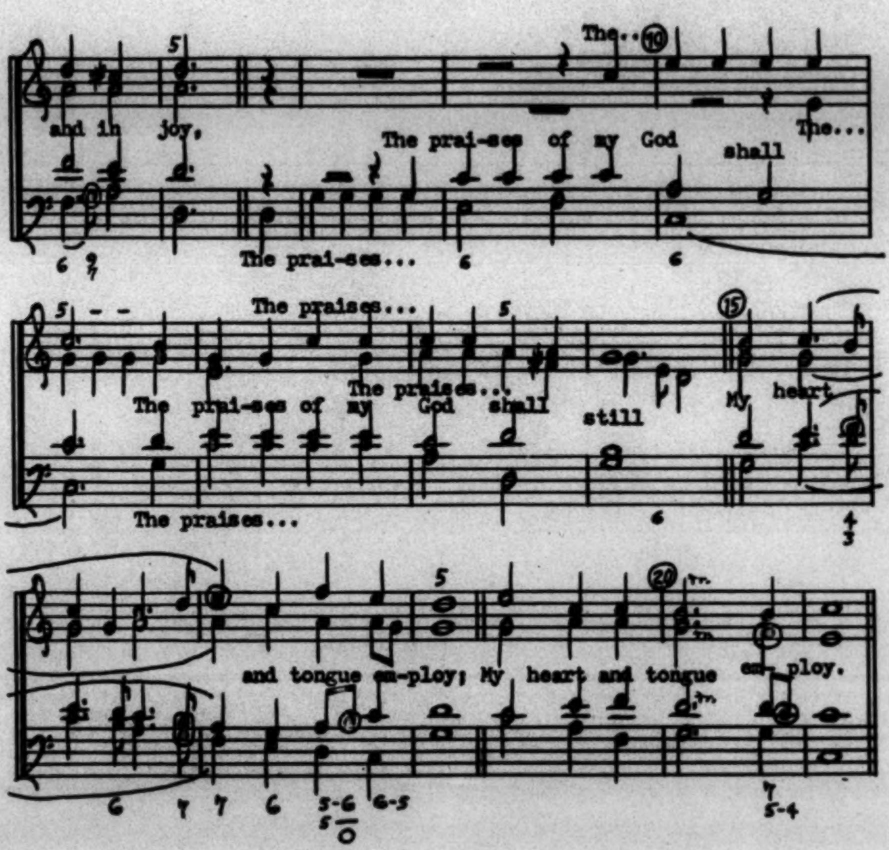
PSALM 34

fuging-tune, 8686
Brady and Tate

Joseph Stephenson
Flagg, A Collection...Anthems, 1766


Thro' all the changing scenes of life, In trou-ble
air
6

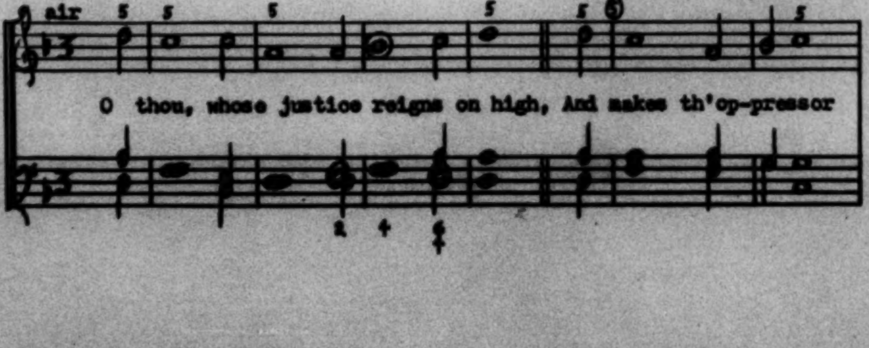
XUM


The...
and in joy,
The prai-ses of my God shall
The...
The prai-ses...
The praises...
The praises...
The prai-ses of my God shall still
My heart
The praises...
and tongue em-ploy; My heart and tongue em-ploy.

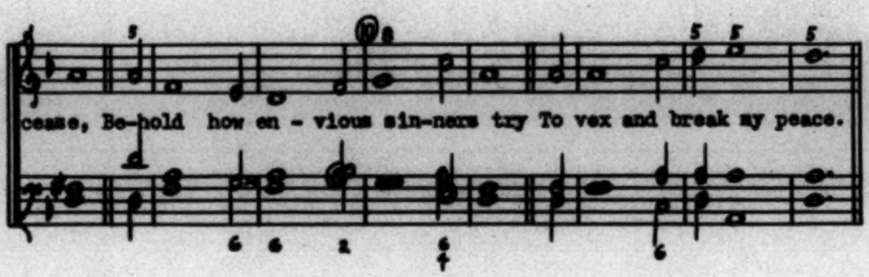
WANTAGE

plain tune, 8686
Ps. 56, Isaac Watts

Johnston/Walter, Grounds...., 1760


air
O thou, whose justice reigns on high, And makes th'op-pressor

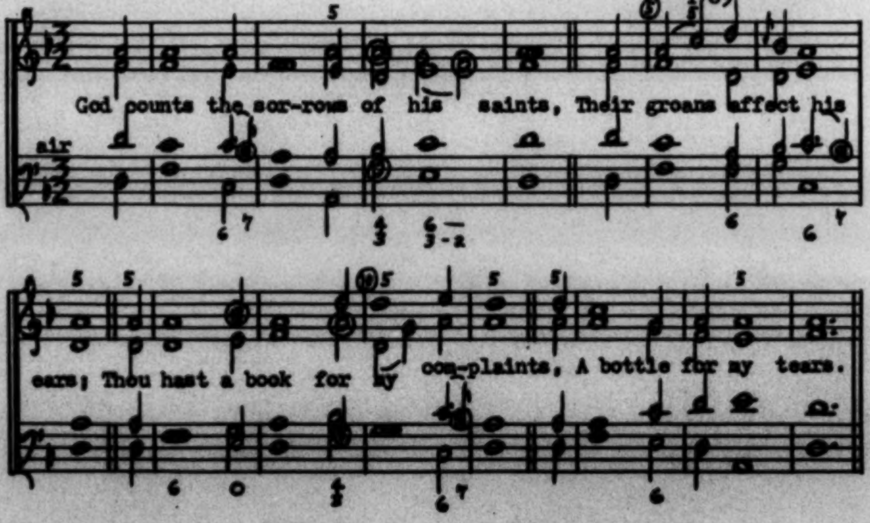
XUM


cease, Be-hold how en - vious sin-ners try To vex and break my peace.

WANTAGE

plain tune, 8686
Ps. 56, Isaac Watts

Bayley, American Harmony, 1769

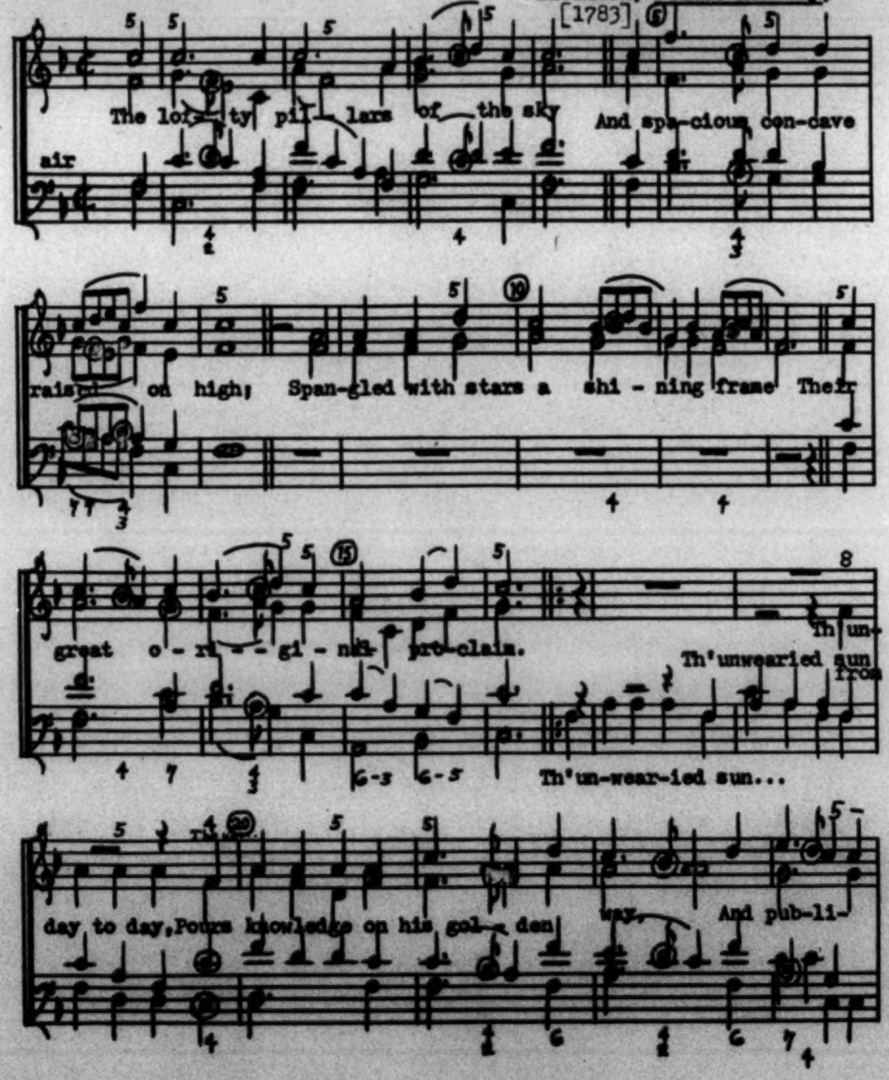

God counts the sor-rows of his saints, Their groans affect his
air
ears; Thou hast a book for my com-plaints, A bottle for my tears.

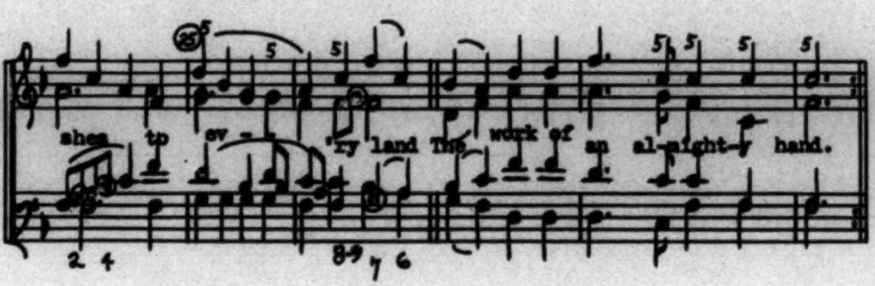
STYLE 6 TUNES; GROUP IV COMPOSERS

BRISTOL

fuging-tune, 8888D

Timothy Swan
Brownson, Select Harmony,
[1783]

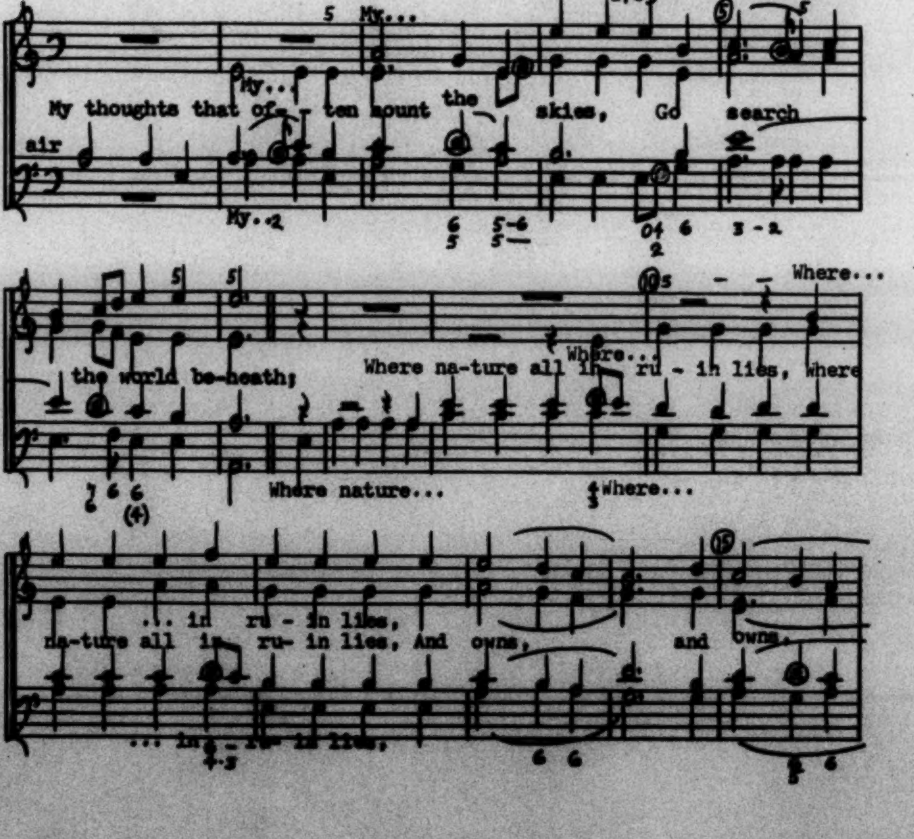

The lof - ty pil - lars of the sky And spa-cious con-cave air
raised on high; Span-gled with stars a shi - ning frame Their
great o - ri - - gi - nal pro-claim.
Th'un-
Th'unwearied sun from
Th'un-wear-ied sun...
day to day, Pours knowledge on his gol - den way, And pub-li-
5
10
15
20

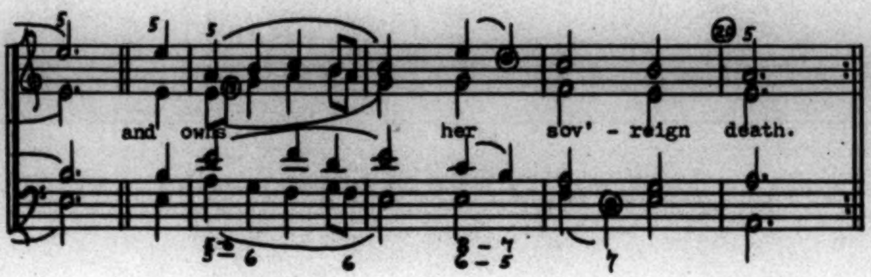

25
shea to ev - 'ry land The work of an al-might-y hand.
2 4
8-9 7 6

CALVARY

fuging-tune, 8686

Daniel Read
Read, American Singing Book, 1785

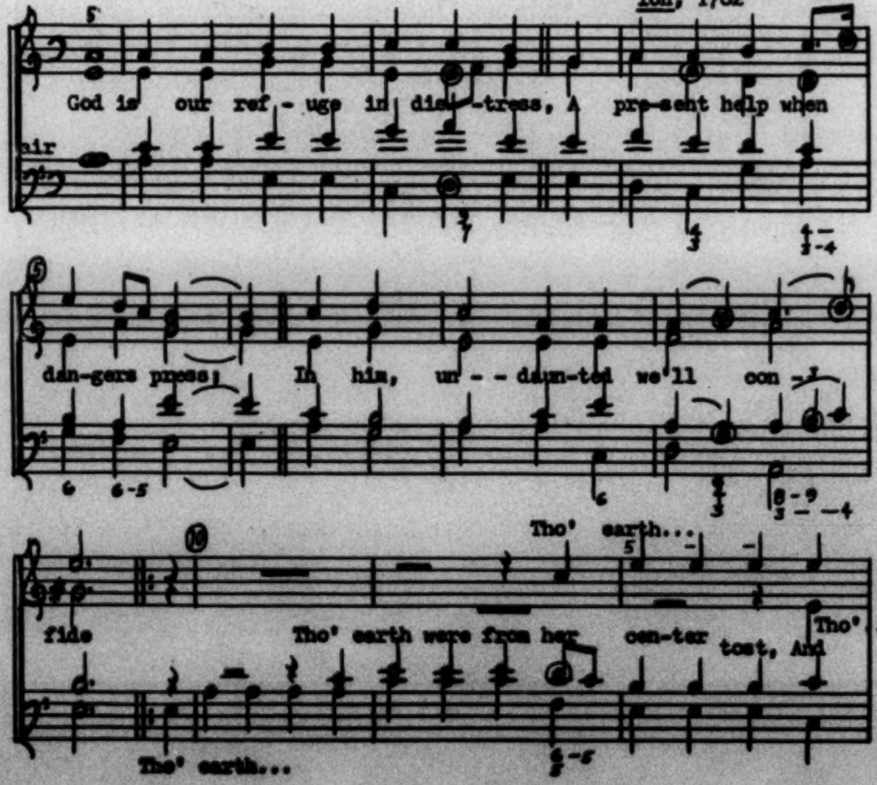

My...
My...
My thoughts that of - ten mount the skies, Go search
air
My..2
6 5
5-6 5—
04 2
6
3 - 2
5
the world be-neath; Where na-ture all in ru - in lies, Where
Where...
Where...
Where nature...
7 6 6 (4)
4 3 Where...
10
... in ru - in lies,
na-ture all in ru- in lies, And owns, and owns,
... in - ru- in lies,
4-3
6 6
15
5 6

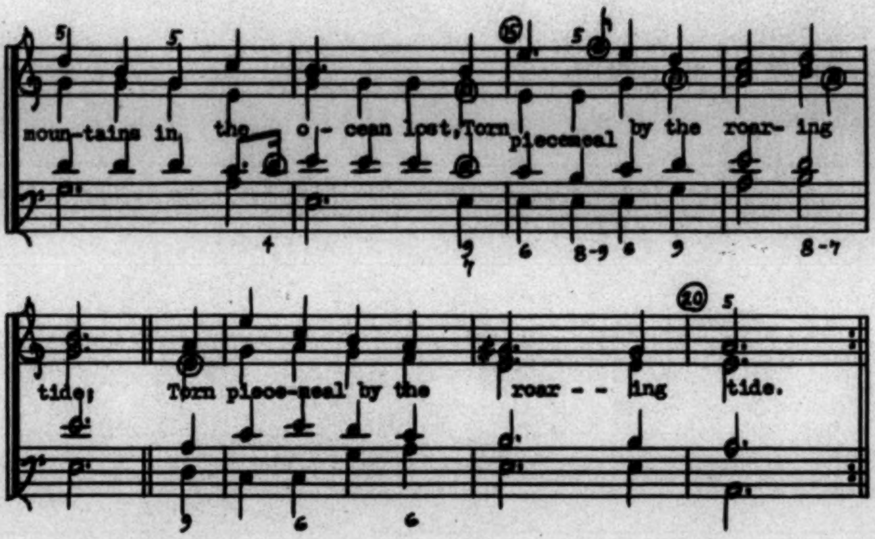

and owns her sov' - reign death.

GREENFIELD

fuging-tune, 888888

Lewis Edson
[Jocelin,] *Chorister's Companion*, 1782

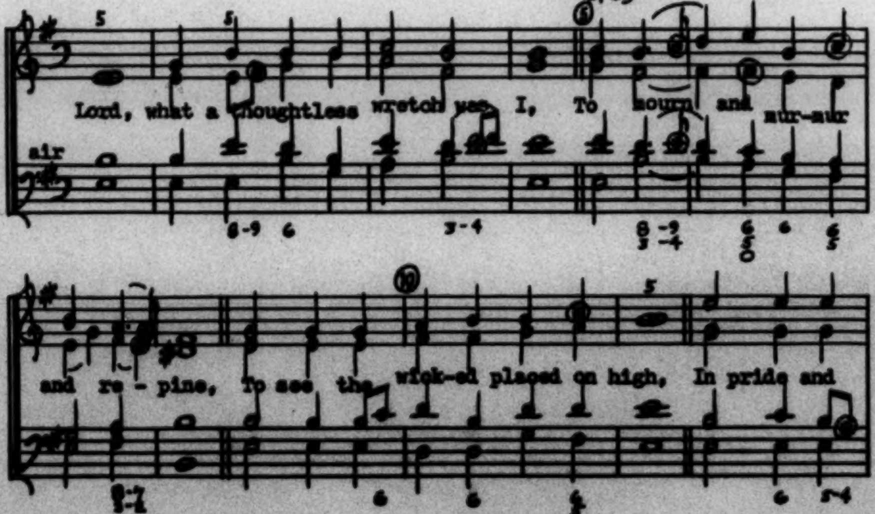

God is our ref - uge in dis - tress, A pre-sent help when
air
dan-gers press; In him, un - - daun-ted we'll con -
fide Tho' earth were from her cen-ter tost, And
Tho' earth...
Tho'..
Tho' earth...

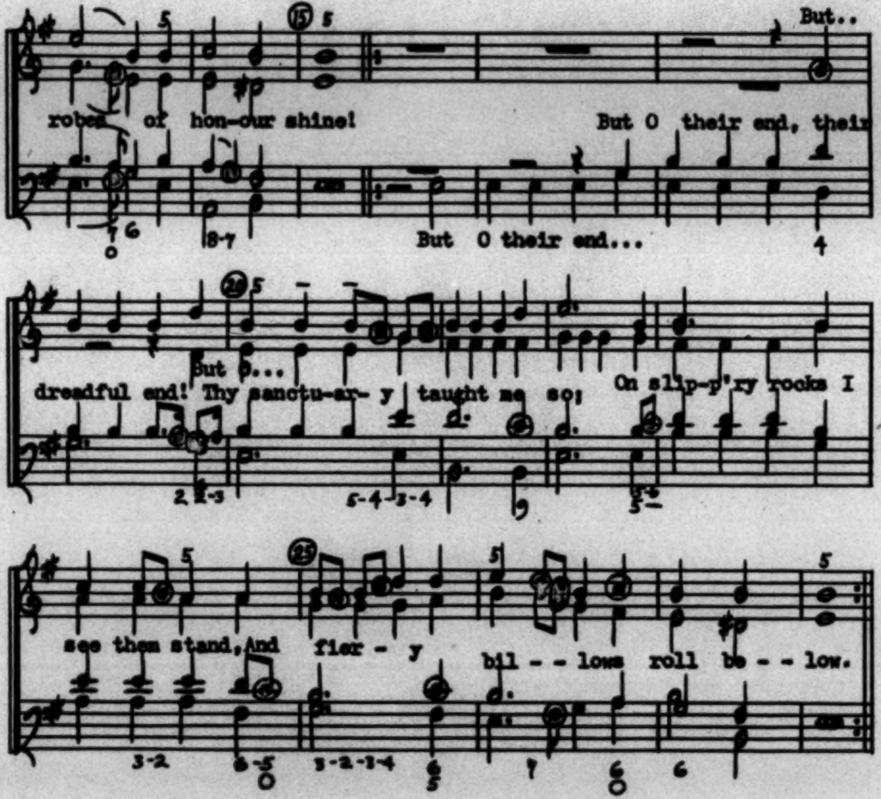

moun-tains in the o-cean lost, Torn piecemeal by the roar-ing
tide; Torn piece-meal by the roar--ing tide.

GREENWICH

fuging-tune, 8888D
Ps. 73, Isaac Watts

Daniel Read
Law, Rudiments of Music, 1785

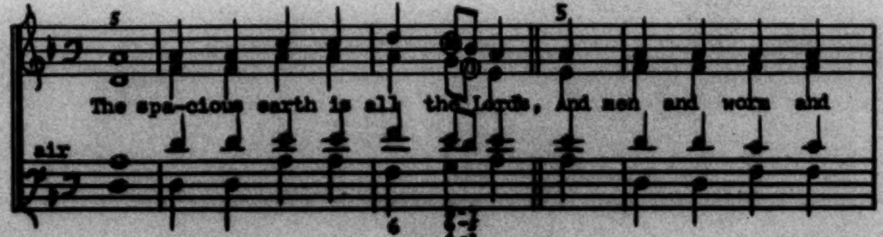

air
Lord, what a thoughtless wretch was I, To mourn and mur-mur
and re-pine, To see the wick-ed placed on high, In pride and

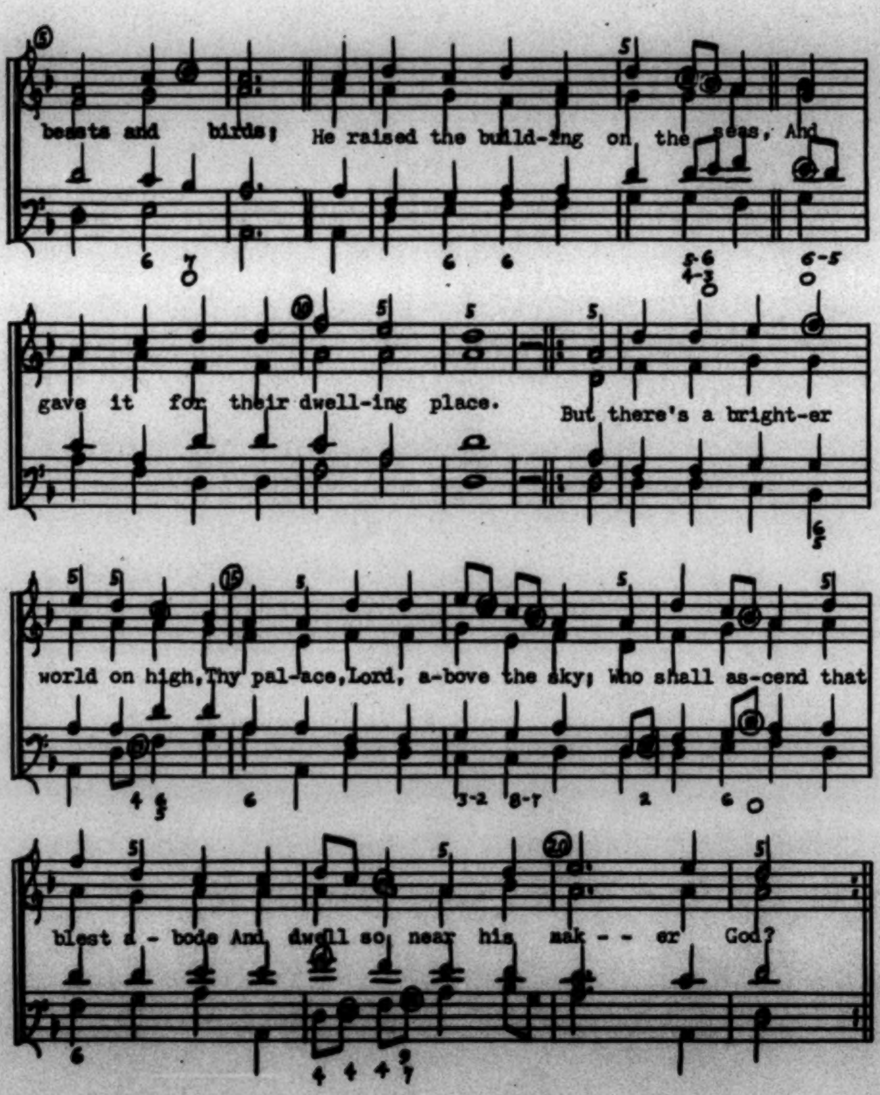

⑮
But..
robes of hon-our shine! But O their end, their
But O their end...
⑳
But O...
dreadful end! Thy sanctu-ar- y taught me so; On slip-p'ry rocks I
㉕
see them stand, And fier - y bil - - lows roll be - - low.

HARTFORD

plain tune, 8888D

Carpenter
Law, Select Harmony, 1779

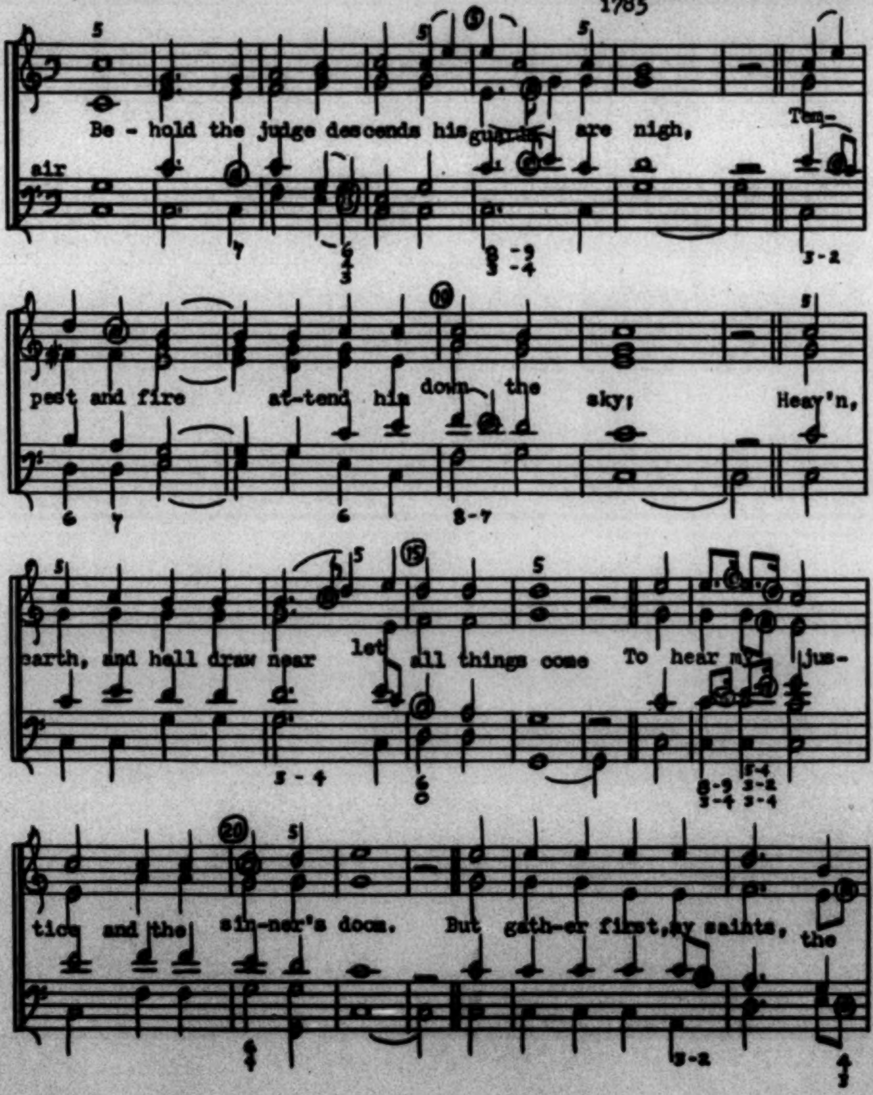

The spa-cious earth is all the Lord's, And men and worm and
air

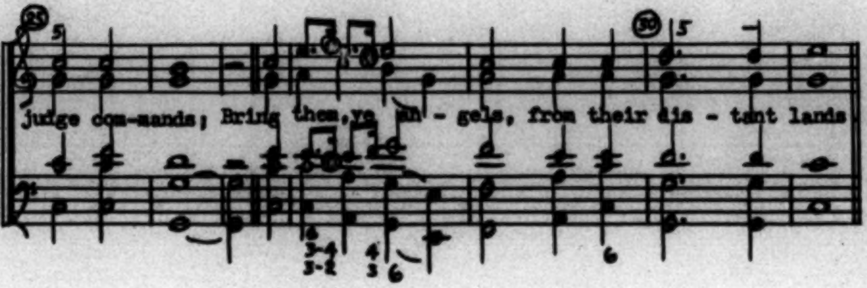

beasts and birds; He raised the build-ing on the seas, And
gave it for their dwell-ing place. But there's a bright-er
world on high, Thy pal-ace, Lord, a-bove the sky; Who shall as-cend that
blest a - bode And dwell so near his mak- - - er God?

JUDGEMENT

plain tune, 101010101010
Ps. 50, Isaac Watts

Daniel Read
Read, American Singing Book, 1785

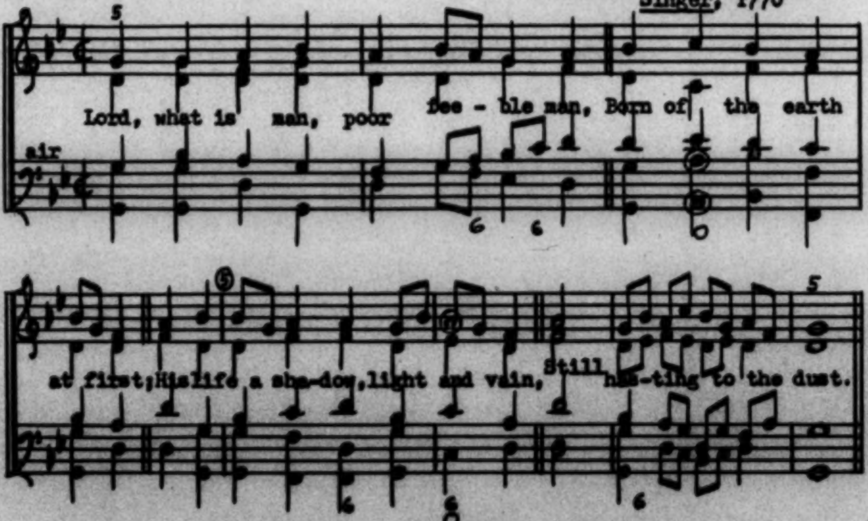

Be - hold the judge descends his guards are nigh, Tem-
air
pest and fire at-tend his down the sky; Heav'n,
earth, and hell draw near let all things come To hear my jus-
tice and the sin-ner's doom. But gath-er first, my saints, the


25
30
judge com-mands; Bring them, ye an - gels, from their dis - tant lands
5
5
3-4
3-2
4
3
6
6

LEBANON *

plain tune, 8686
Ps. 144, Isaac Watts

William Billings
Billings, New-England Psalm-Singer, 1770

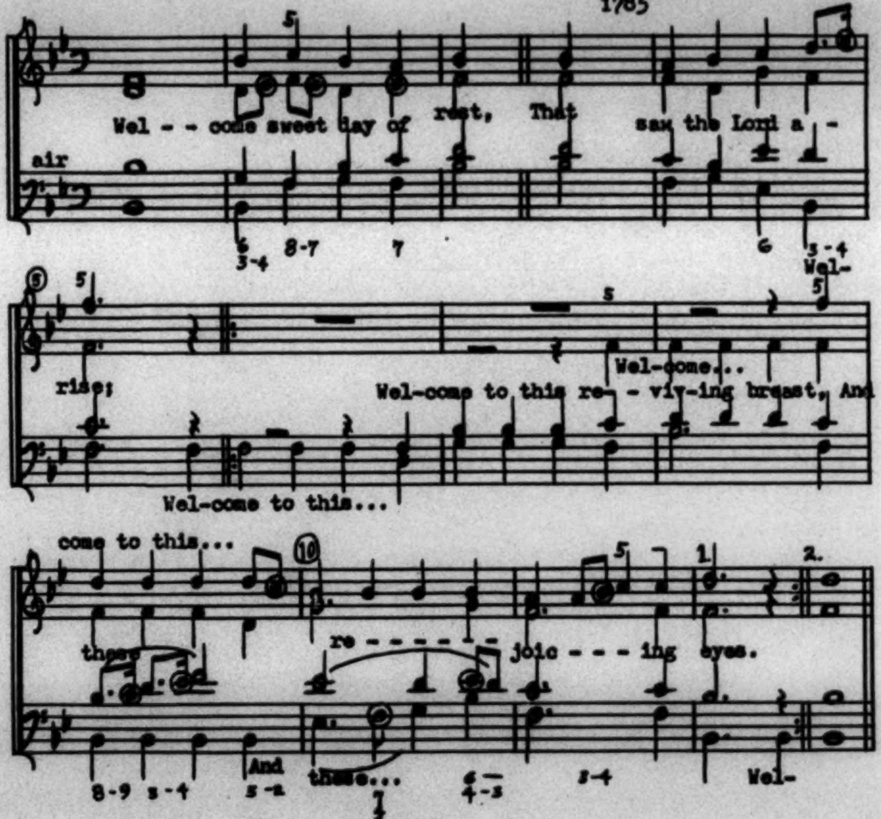

5
Lord, what is man, poor fee - ble man, Born of the earth
air
6
6
5
at first; His life a sha-dow, light and vain, Still has-ting to the dust.
6
6
6
5

* See appendix E, p. 532, for the revised and presumably "official" version printed in The Singing-Master's Assistant, 1778.

LISBON

fuging-tune, 6686
hymn 14, bk. II, Isaac Watts

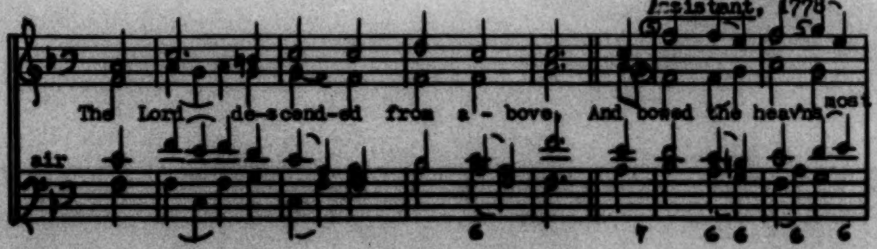
Daniel Read
Read, American Singing Book, 1785

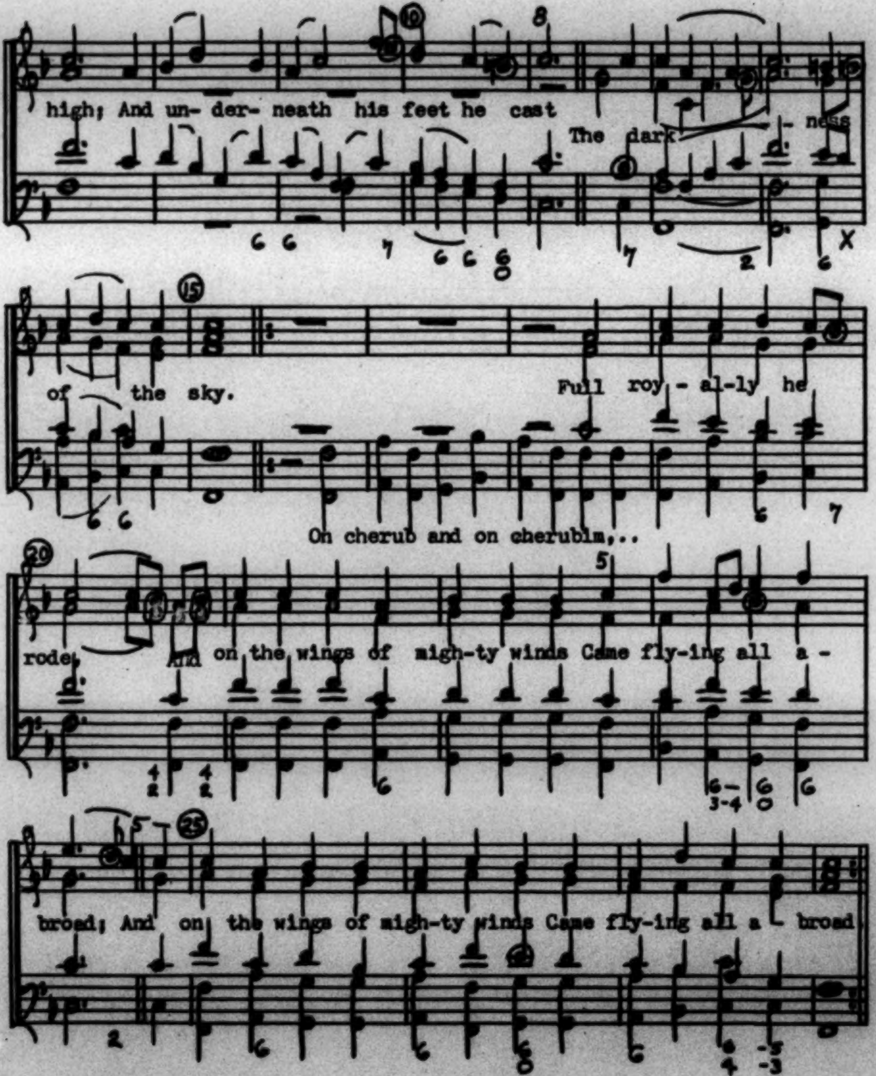

Wel - - come sweet day of rest, That saw the Lord a - rise;
air
Wel-come to this re - - viv-ing breast, And
Wel-come...
Wel-come to this...
Wel-
come to this...
these re - - - - - - joic - - - ing eyes.
And these...
Wel-
5
10
1.
2.
6 3-4
8-7
7
6
3-4
8-9
3-4
5-2
6 4-3
3-4

MAJESTY

tune with extension, 8686D

William Billings
Billings, Singing-Master's Assistant, 1778


The Lord de-scend-ed from a - bove, And bowed the heav'ns most
air
6
7
6
6
6
6

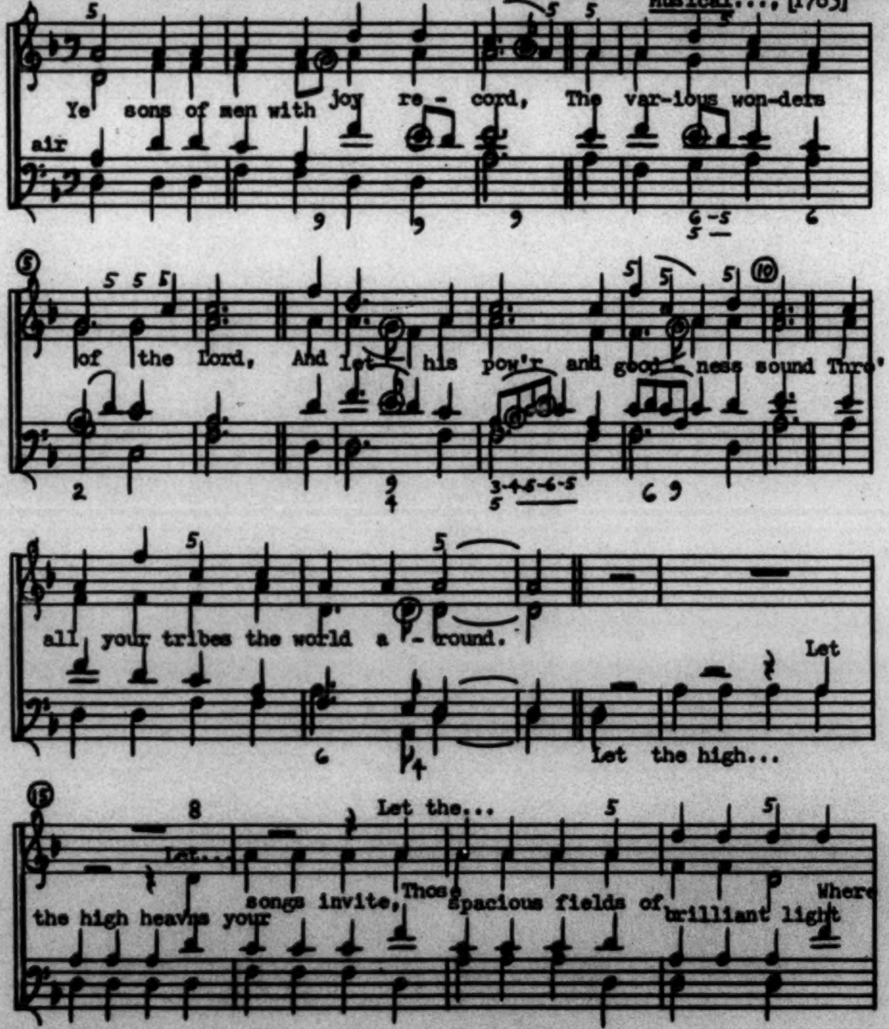

high; And un- der- neath his feet he cast
The dark - ness
of the sky.
Full roy - al-ly he
On cherub and on cherubim,..
rode, And on the wings of migh-ty winds Came fly-ing all a -
broad; And on the wings of migh-ty winds Came fly-ing all a - broad.
10
15
20
25
8
5
5

XUM

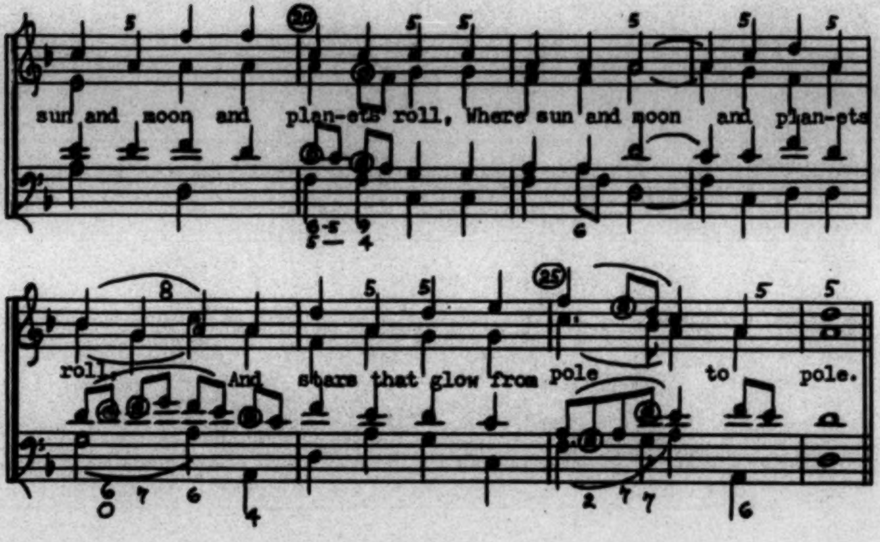
MONTAGUE

fuging-tune, 8888D

Timothy Swan
Stickney, Gentlemen and Ladies Musical...., [1783]


Ye sons of men with joy re - cord, The var-ious won-ders
air
⑤
of the Lord, And let his pow'r and good - ness sound Thro'
⑩
all your tribes the world a - round.
Let
Let the high...
⑮
Let the...
Let...
the high heavns your songs invite, Those spacious fields of brilliant light Where

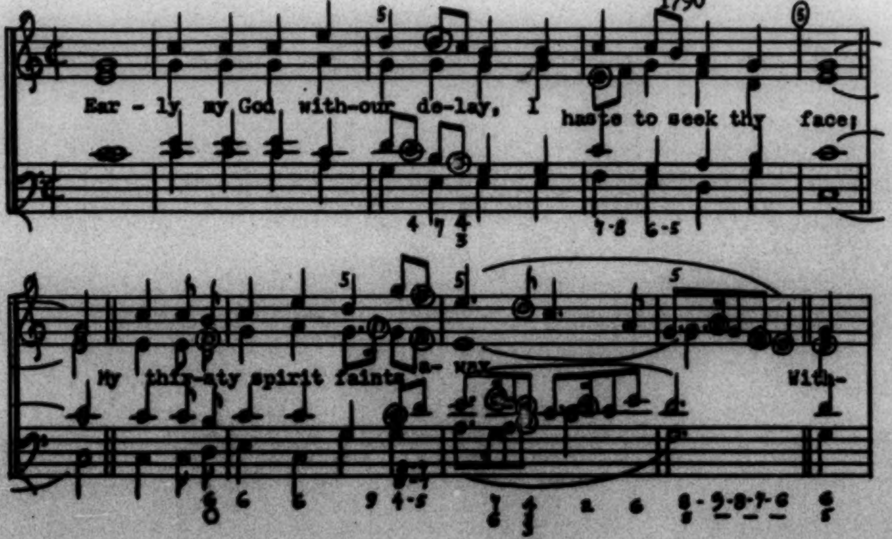
XUM

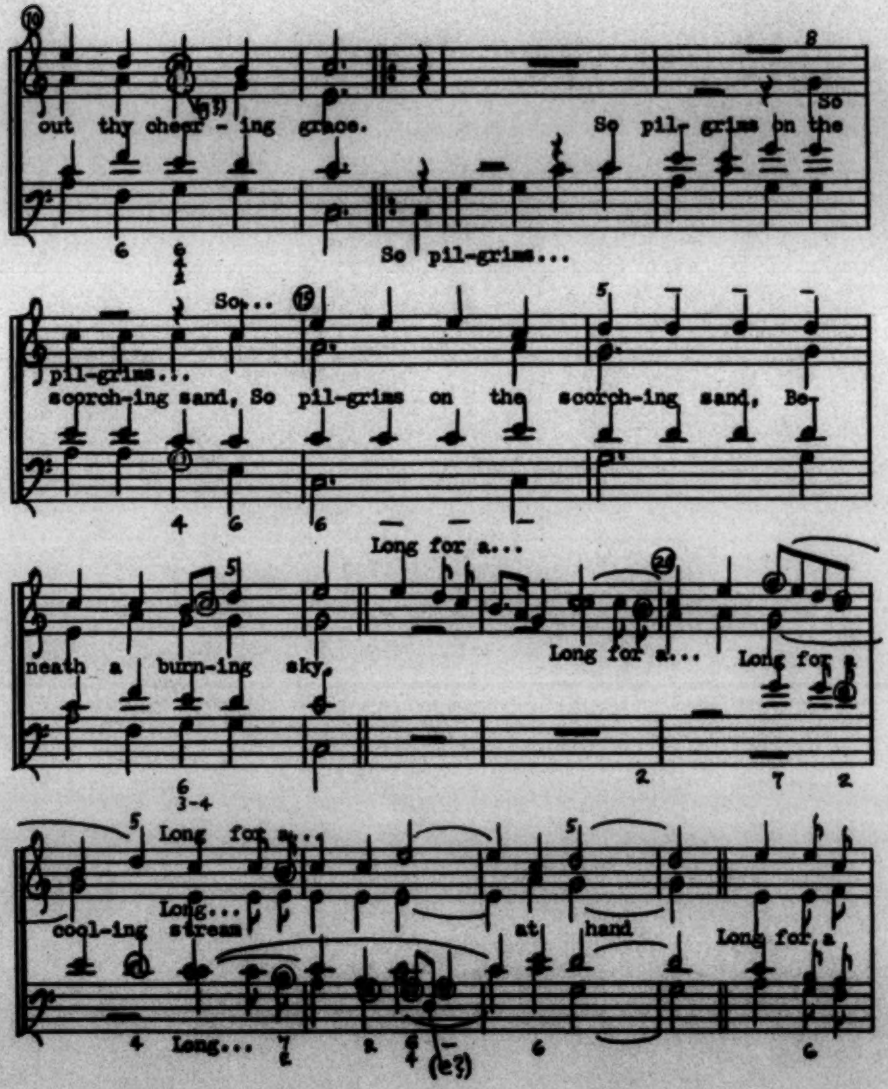

sun and moon and plan-ets roll, Where sun and moon and plan-ets
roll. And shars that glow from pole to pole.

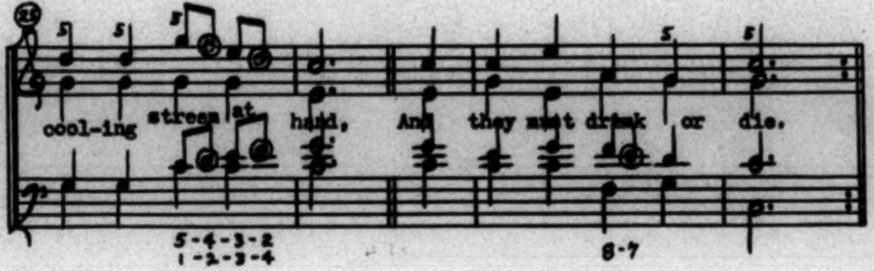
MONTGOMERY

fuging-tune, 8686D
Ps. 63, Isaac Watts

Justin Morgan
Benham, *Federal Harmony*, 1790


Ear - ly my God with-our de-lay, I haste to seek thy face;
My thir-sty spirit faints a- way With-

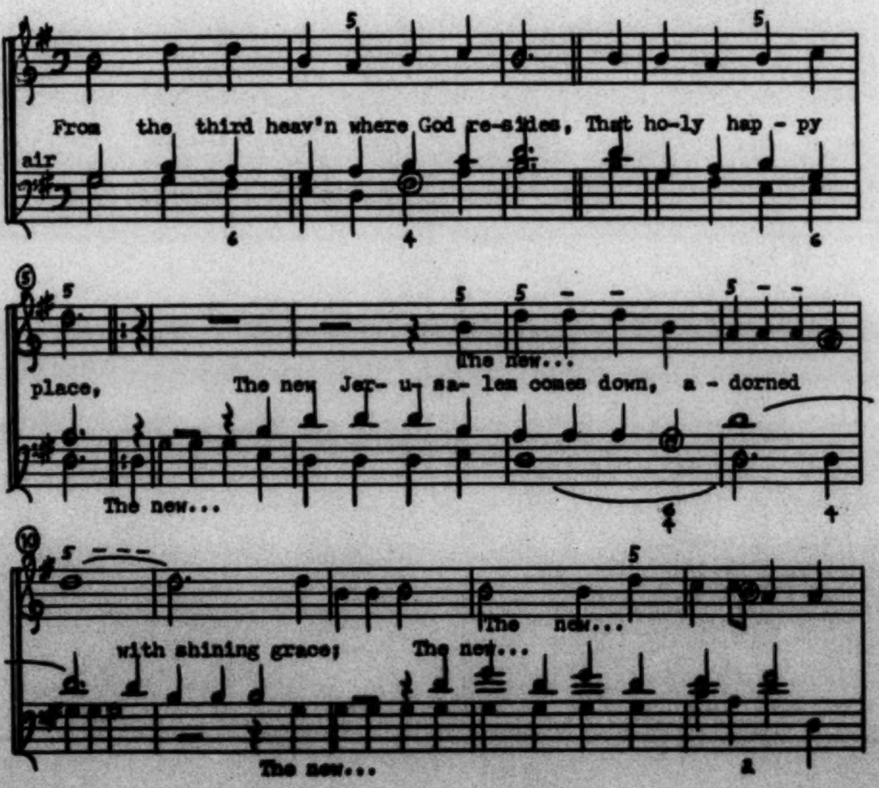

⑩
(g3)
out thy cheer - ing grace.
So pil-grims on the
So
6
6 4 2
So pil-grims...
So...
⑮
pil-grims...
scorch-ing sand, So pil-grims on the scorch-ing sand, Be-
5
4 6 6
Long for a...
neath a burn-ing sky,
⑳
Long for a...
Long for a
6 3-4
2
7 2
5
Long for a...
Long...
cool-ing stream
at
hand
Long for a
4 Long... 7 2
2 6 4
(e3)
6
6

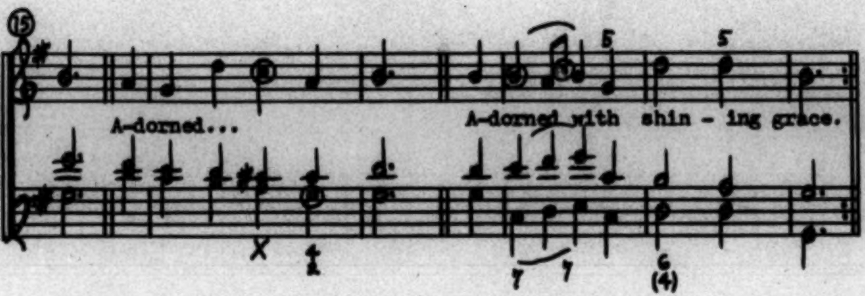

25
cool-ing stream at hand, And they must drink or die.
5-4-3-2
1-2-3-4
8-7

NEW JERUSALEM

fuging-tune, 8686

Jeremiah Ingalls
Village Harmony, 1796

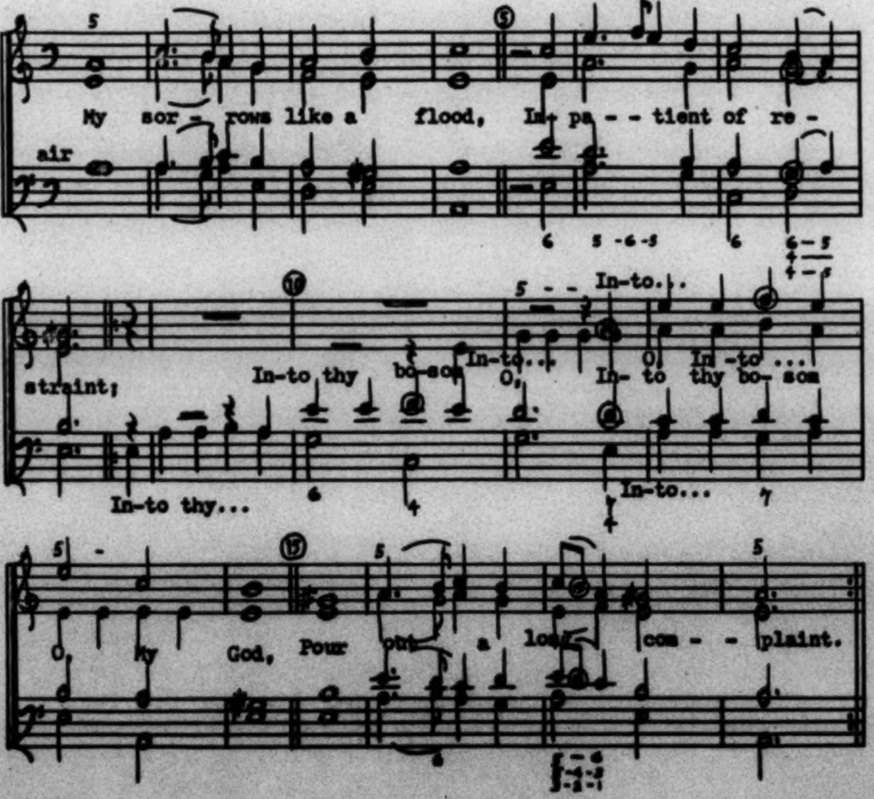

From the third heav'n where God re-sides, That ho-ly hap - py
air
6
4
6
5
place, The new Jer- u- sa- lem comes down, a - dorned
The new...
The new...
10
with shining grace; The new...
The new...
The new...


15
A-dorned...
A-dorned with shin - ing grace.

NORWICH

fuging-tune, 6686

Law, Select Harmony, 1779

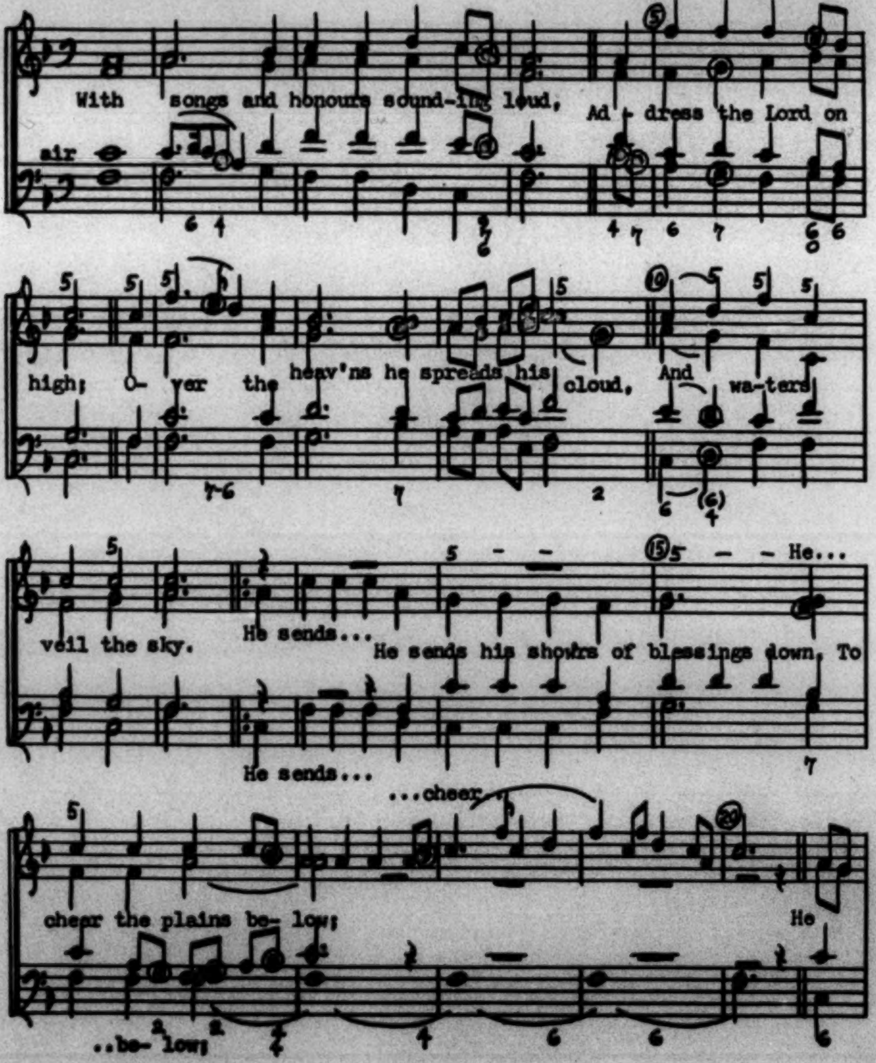

5
10
15
air
My sor - rows like a flood, Im - pa - - tient of re - straint;
In-to thy bo-som O,
In-to...
In-to thy bo- som
In-to thy...
In-to...
O, My God, Pour out a long com - - plaint.

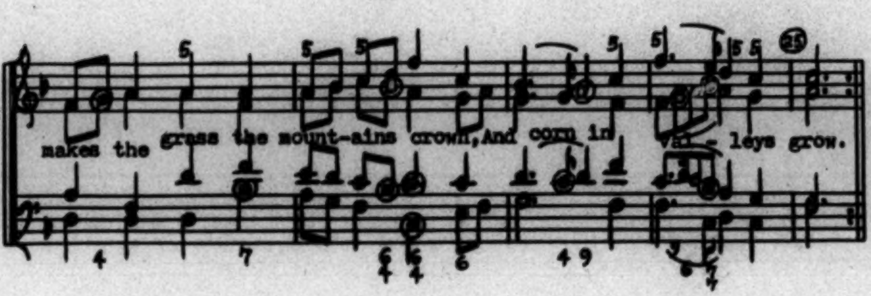
XUM

OCEAN

fuging-tune, 8686D
Ps. 147, Isaac Watts

Benham, Federal Harmony, 1790.

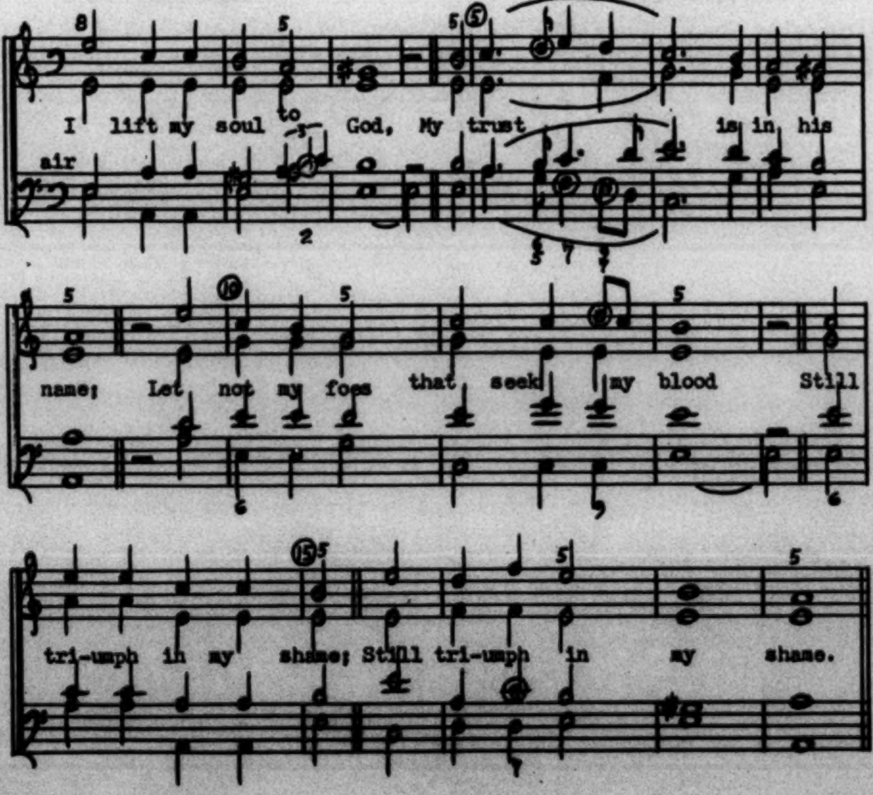

With songs and honours sound-ing loud, Ad - dress the Lord on
air
high; O- ver the heav'ns he spreads his cloud, And wa-ters
veil the sky. He sends...
He sends his show'rs of blessings down, To
He sends...
He...
...cheer
cheer the plains be- low;
He
..be- low;
5
10
15
20


makes the grass the mount-ains crown, And corn in val - leys grow.
25
4 7 6 4 6 4 6 4 9 6 7

PSALM 25

tune with extension, 6686
Ps. 25, Isaac Watts

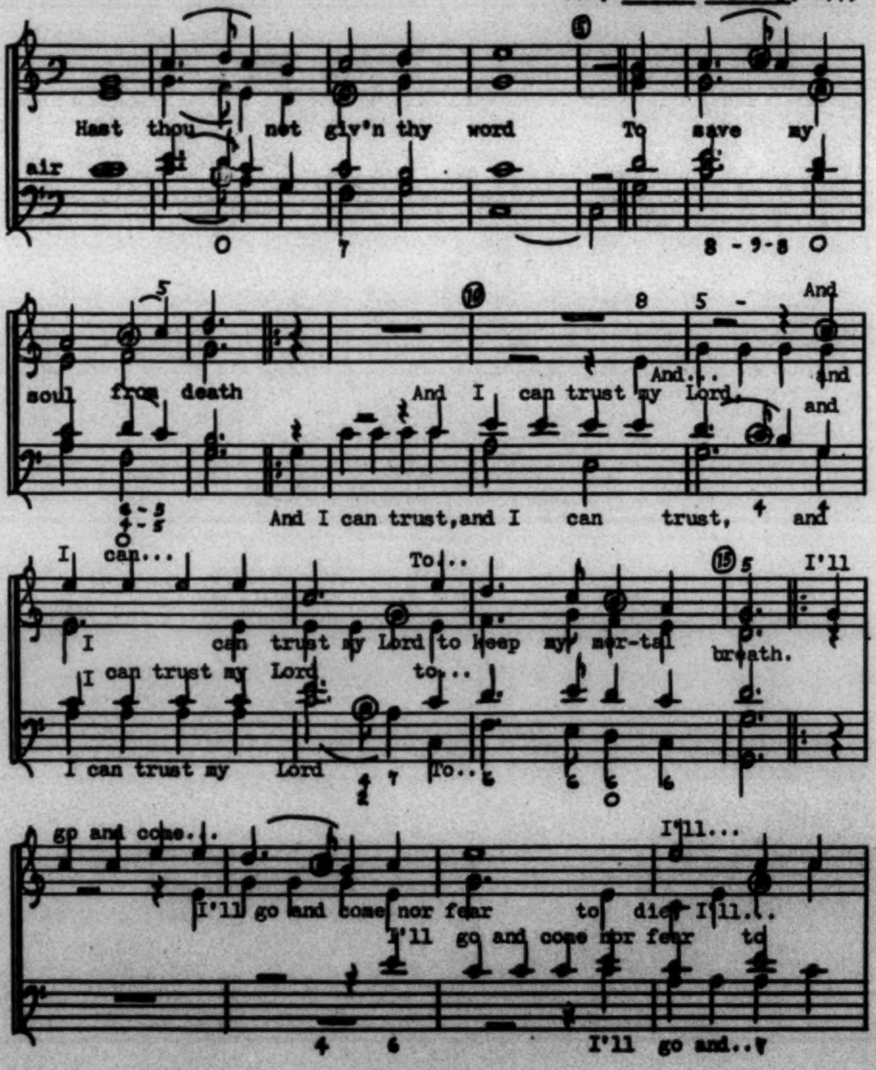
Alexander Gillet
Law, *Select Harmony*, 1779

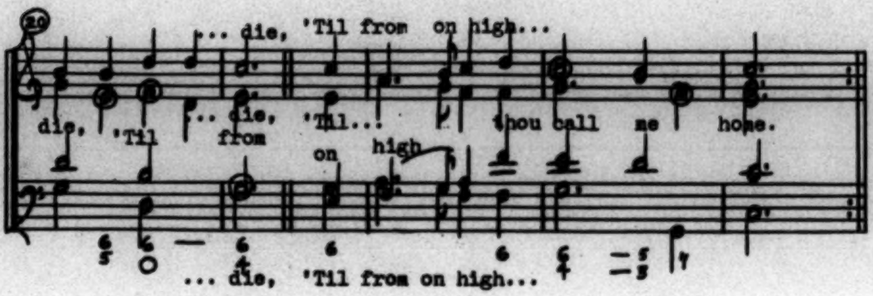

air
I lift my soul to God, My trust is in his
name; Let not my foes that seek my blood Still
tri-umph in my shame; Still tri-umph in my shame.
5
10
15
8 5 5 5 2 6 5 7 7 5 5 6 5 5 5

PSALM 136

fuging-tune, 666688

Deaolph
Law, *Select Harmony*, 1779

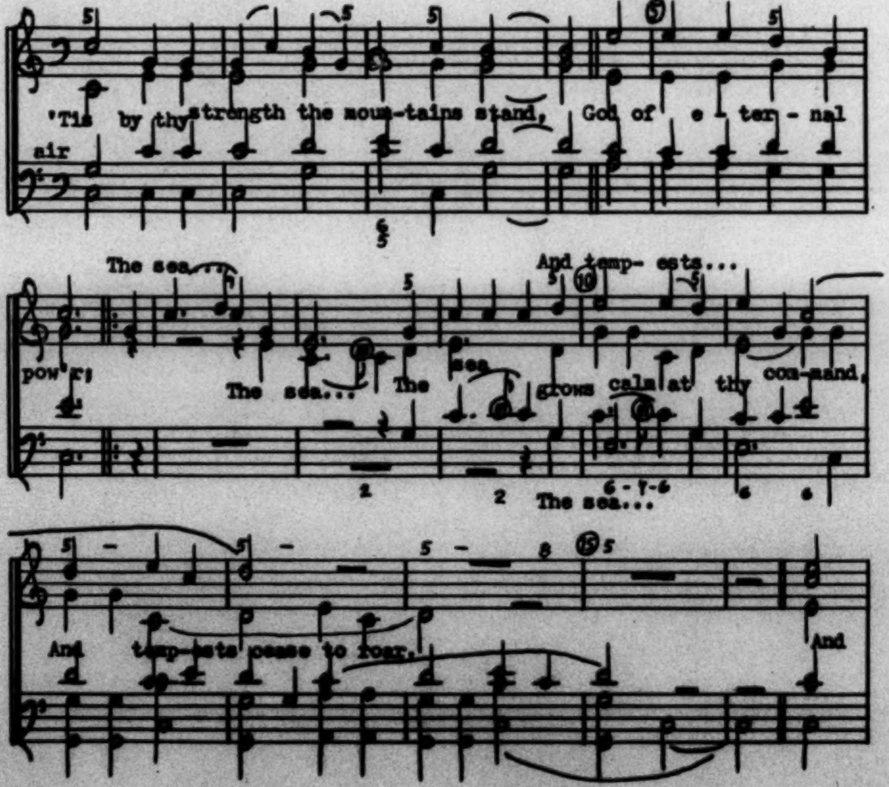

Hast thou not giv'n thy word To save my
air
0 7 8 - 9 - 8 0
⑤
soul from death And I can trust my Lord, and
And... and
And
8 5 -
4 - 5
4 - 5
0
And I can trust, and I can trust, and
4 4
⑩
I can...
To...
I can trust my Lord to keep my mor-tal breath.
I can trust my Lord to...
I can trust my Lord To...
I'll
⑮
5
4
2
7
6 6 6 6
0
go and come...
I'll go and come nor fear to die I'll...
I'll go and come nor fear to
I'll...
4 6
I'll go and..

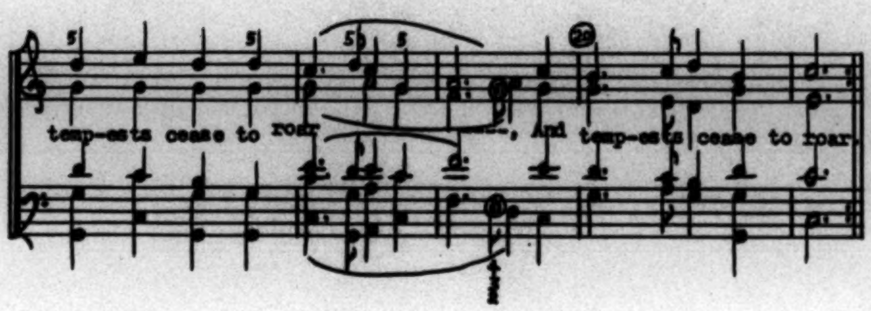

20
... die, 'Til from on high...
die, 'Til from on high
... die, 'Til... thou call me home.
... die, 'Til from on high...

RAINBOW

fuging-tune, 8686
Ps. 65, Isaac Watts

Timothy Swan
Brownson, Select Harmony, [1783]

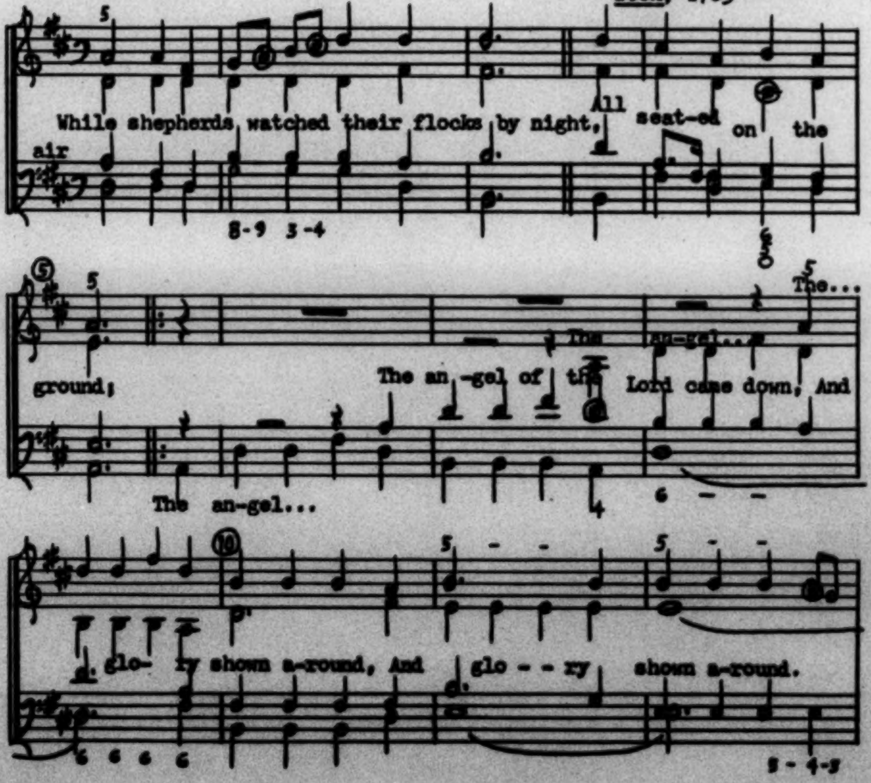

air
'Tis by thy strength the moun-tains stand, God of e - ter - nal pow'r;
5
The sea...
And temp- ests...
10
The sea... The sea grows calm at thy com-mand,
The sea...
15
And temp-ests cease to roar.
And

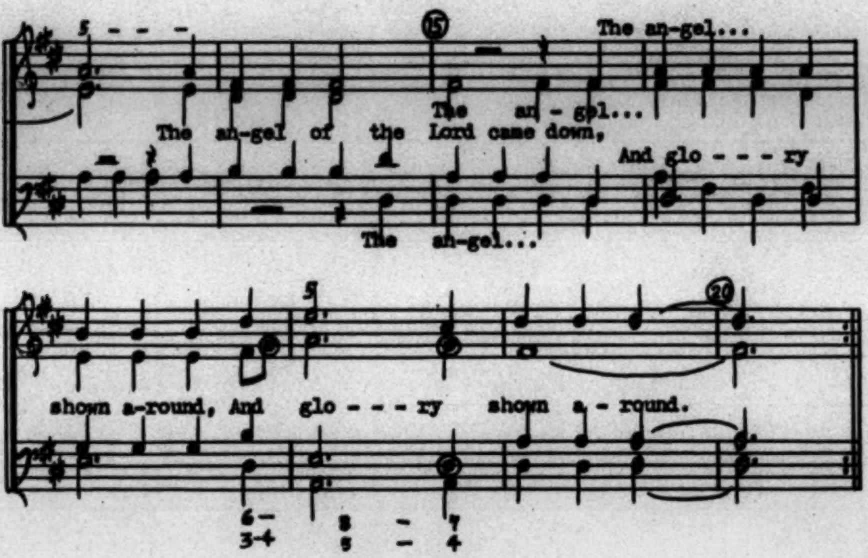

㉙
temp-ests cease to roar——, And temp-ests cease to roar.

SHERBURNE

fuging-tune, 8686
Brady and Tate

Daniel Read
Read, American Singing Book, 1785

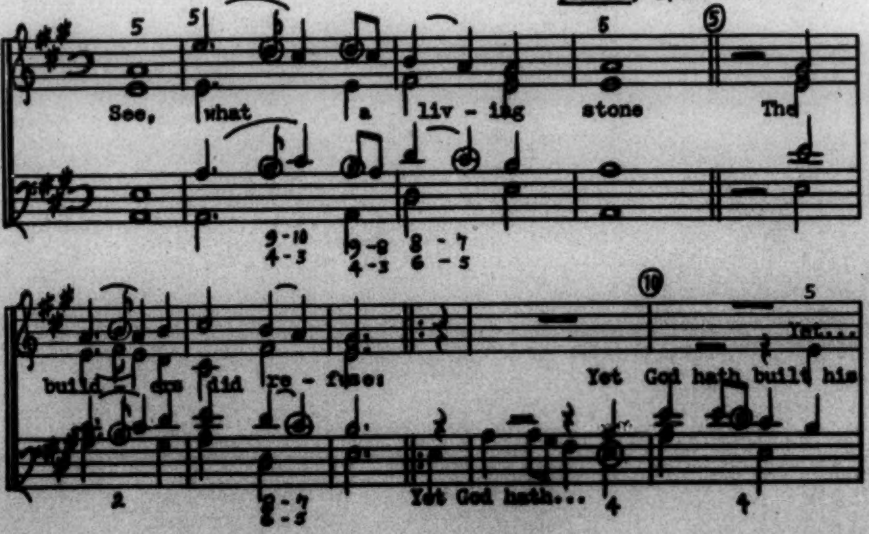

While shepherds watched their flocks by night, All seat-ed on the air
8-9 3-4
ground;
⑤
The... The an-gel... The an-gel of the Lord came down, And
The an-gel...
4 6 — —
⑩
glo- ry shown a-round, And glo - - ry shown a-round.
6 6 6 6
8 - 4-3

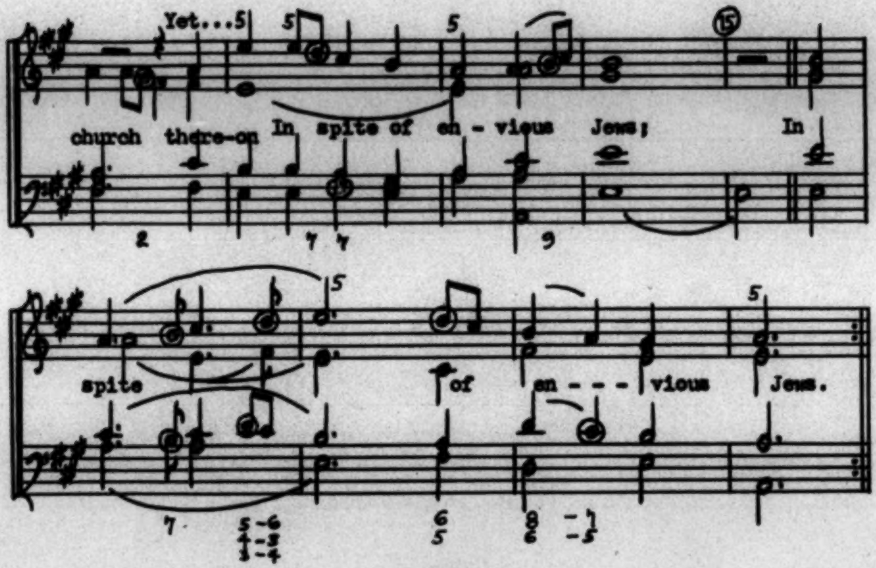

5
15
The an-gel...
The an - gel...
The an-gel of the Lord came down,
And glo - - - ry
The an-gel...
5
20
shown a-round, And glo - - - ry shown a - round.
6–
3-4
8 – 7
5 – 4

STAFFORD

fuging-tune, 6686
Ps. 118, Isaac Watts

Daniel Read
[Jocelin,] *Chorister's Companion*, 1782

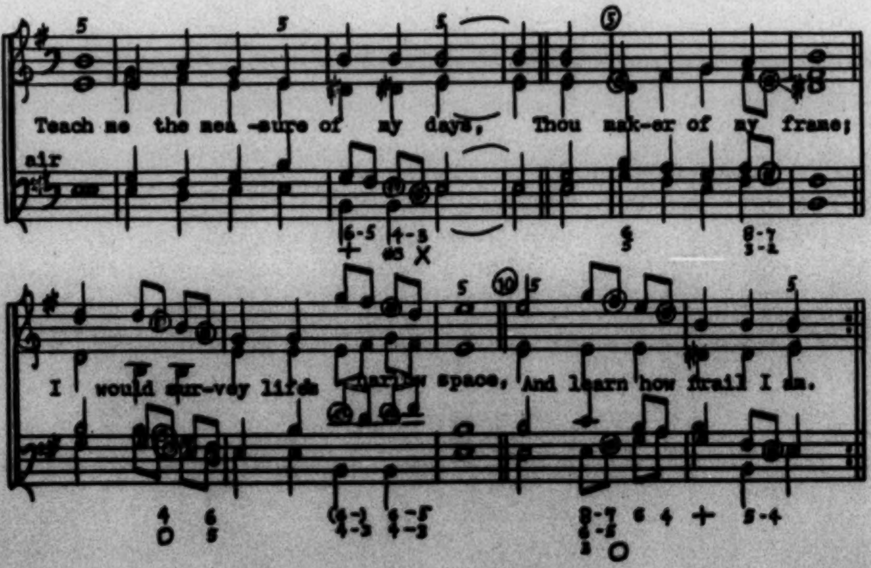

5
5
6
5
See, what a liv - ing stone The
9-10
4-3
9-8
4-3
8 - 7
6 - 5
10
5
Yet...
build - ers did re - fuse:
Yet God hath built his
2
8-7
6-5
Yet God hath...
4
4


Yet...
church there-on In spite of en - vious Jews; In
spite of en - - - vious Jews.
2 7 7 9
7 5-6 4-3 3-4 6 5 8 6 -7 -5

SUFFIELD

plain tune, 8686
Ps. 39, Isaac Watts

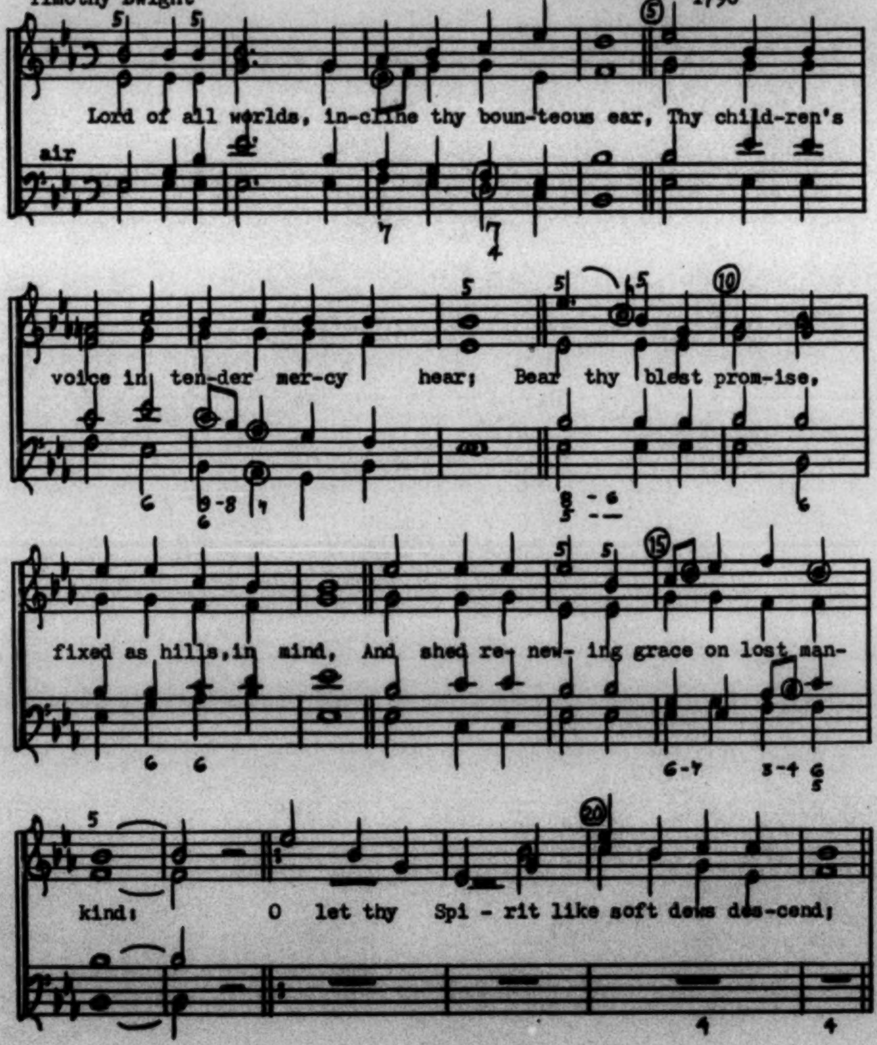
King
Law, Select Harmony, 1779

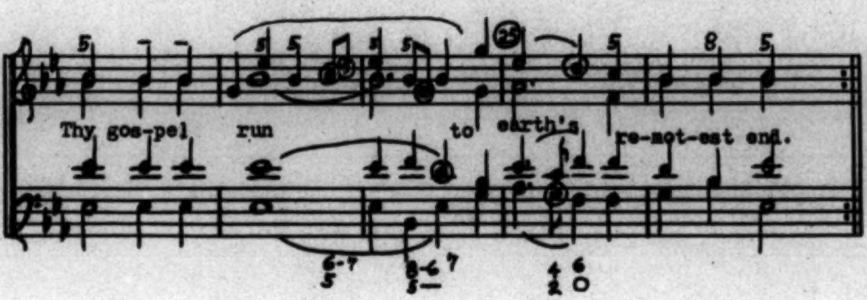

Teach me the mea -sure of my days, Thou mak-er of my frame;
air
I would sur-vey life's nar-row space, And learn how frail I am.
6-5 4-3 #5 6 5 8-7 3-4
4 6 4-3 4-3 6-5 4-3 8-7 6-5 3 6 4 5-4

SYMPHONY

tune with extension,
101010101010
Timothy Dwight

Justin Morgan
Benham, Federal Harmony,
1790

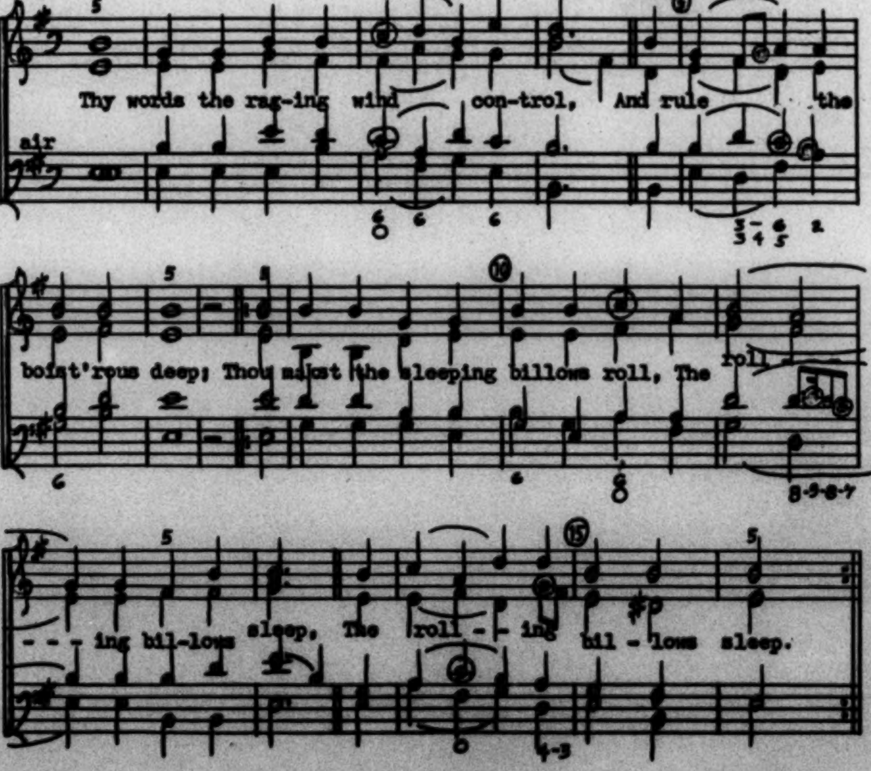

Lord of all worlds, in-cline thy boun-teous ear, Thy child-ren's
air
voice in ten-der mer-cy hear; Bear thy blest prom-ise,
fixed as hills, in mind, And shed re- new- ing grace on lost man-
kind; O let thy Spi - rit like soft dews des-cend;
⑤
⑩
⑮
⑳


Thy gos-pel run to earth's re-mot-est end.

VIRGINIA

tune with extension, 8686

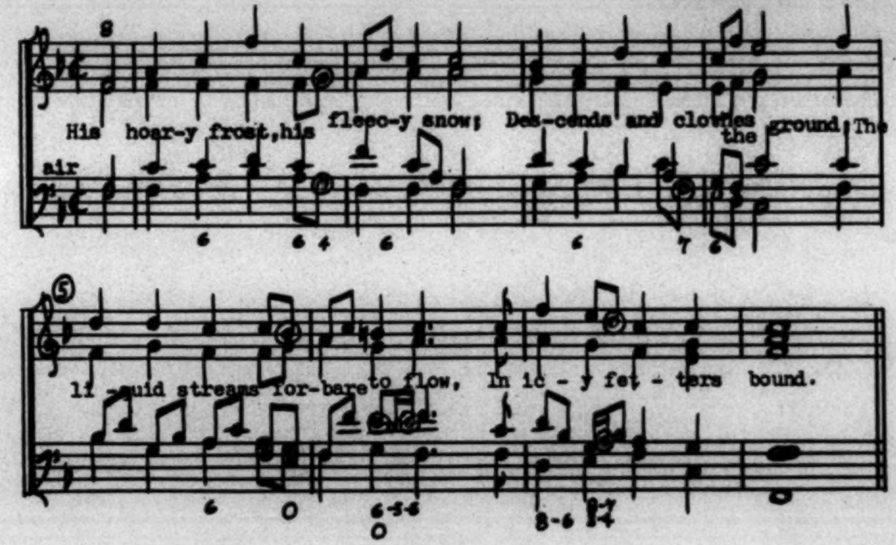
Oliver Brownson
[Jocelin] Chorister's Companion, 1782


Thy words the rag-ing wind con-trol, And rule the air
boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - - - ing bil-lows sleep, The roll - - ing bil - lows sleep.

WINTER

plain tune, 8686

Daniel Read
Read, American Singing
Book, 1785


His hoar-y frost, his fleec-y snow; Des-cends and clothes the ground; The air
li-quid streams for-bare to flow, In ic-y fet-ters bound.
6 6 4 6 6 7 6
6 0 6-5-6 0 8-6 8-7

The American Idiom: Significance of the Core

After viewing the parade of tunes and studying the stylistic analysis, one must now ask the basic questions: What is the American idiom? Is it unique? What does the core reveal about the American idiom?

In attempting to discern the relationship between the American hymn tunes and their slightly earlier English counterparts, Ralph Daniel notes the rise to prominence of a "new style" in English church music as well as the presence of numerous fuging-tunes.

> The new style--no longer restricted to simple, syllabic settings of the text in long, even note values--is distinguished by the presence of two or more notes on one syllable, by greater incidence of triple meters in livelier tempos and by a heartier, more enthusiastic manner of performance for which the Methodists were famous. It is illustrated by the hymn tune 'Resurrection' (still familiar today as the Easter hymn, 'Christ the Lord is ris'n today'), which first appeared anonymously in the *Lyra Davidica*, a collection published in 1708, [and we might add, by the tunes of Martin Madan].
>
> From the 1760's on there appeared [in England] numerous tune collections for all denominations that included a large proportion of pieces in *the new style*; the Methodist revival alone accounted for some twenty or thirty collections. In addition to the tunes in the new style, these collections contained a type of congregational piece which was more novel still: the fuging tune.
>
> William Billings and his associates in New England have obviously been credited with too much originality in connection with this embryonic polyphonic form. By implication, if not actual assertion, the fuging tune has been closely identified

> with the American group without due recognition of the circumstance that they were simply imitating a model long popular in England.[8]

The "new style" Daniel refers to perhaps can be equated with the present styles 2, 3, and 4. The core repertory, representing as it does the 101 tunes most frequently printed in America before 1811, contains twenty-three tunes in styles 2, 3, and 4 by group III Englishmen. Tunes in these styles were popular among the Methodists as well as the parochial Anglicans, but in America they achieved popularity among the Congregationalists and Presbyterians. The tunes which the American tunesmiths used as models, however, were not these popular Methodist-oriented hymn tunes, many of which did not reach America until near the end of the eighteenth century under the influence of the American reformers.[9] Their models were those style 1, 5, and 6 plain and fuging psalm tunes which were in the tradition of English parochial Anglicanism.[10]

The non-American tunes popular in America before 1811 were mostly style 1, 2, 3, and 4 tunes; the American tunes popular in America were mainly tunes in styles 5 and 6.[11] Although inaugurated by English psalmodists, styles 5 and 6 belong to the American tunesmiths, for they developed and perfected them into a distinctly American idiom.

---

[8] Ralph T. Daniel, The Anthem in New England Before 1800 (Evanston: Northwestern University Press, 1966), pp. 34-35.

[9] Many of these hymn tunes appeared in America initially in the publications of Andrew Law. See especially "Christmas," (1783); "Denmark," (1782); "Dunstan," (1783); "Dying Christian," (1785); as well as "Adeste Fidelis," (1801). (Table 20, p. 303).

[10] Tunes such as "Canterbury," "Isle of Wight," "Landaff," "Newbury," and "Wells" fall into this category.

To understand more fully the American idiom of the Yankee tunesmiths it would perhaps be well to assume a negative stance and examine a tune not in the American idiom, but a representative of an alternative to the New England "primitive" diatonic system.

The tune "Kennebunk" was composed by Samuel Holyoke, a man born into the New England system but attracted by the European-influenced reformers and himself later a modest force in the reform movement of the early nineteenth century.[12] It has a very neat, trim shape. The tonality moves from D minor to its dominant, then to F the relative major, and back to the tonic--a very orderly plan. The harmonic vocabulary contains six dominant seventh chords in root position or inversion in the chordal section and one subdominant seventh in the fuging section, two first inversion diminished chords used exclusively at cadences preceding the cadential $^6_4$ chord, and three architecturally prominent open fifths--at the beginning, the middle, and the ending.

---

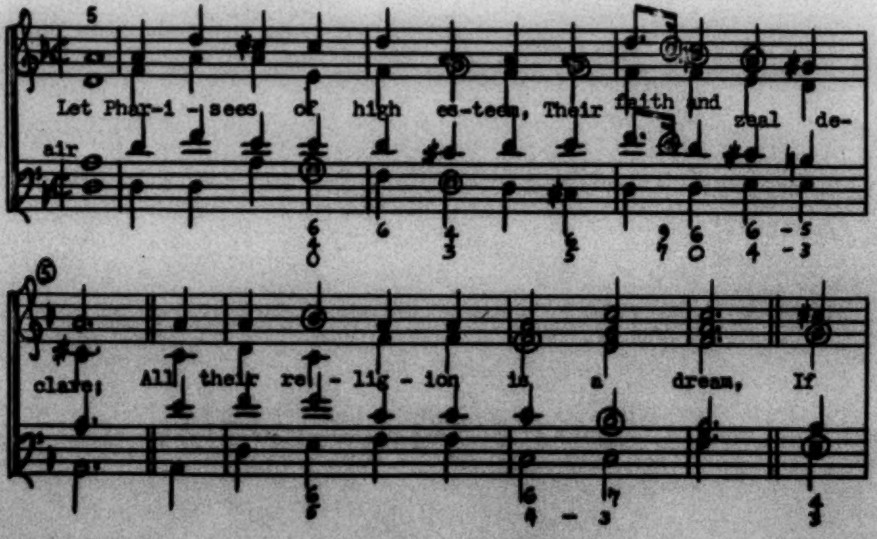
[11] See Table 21, p. 321.

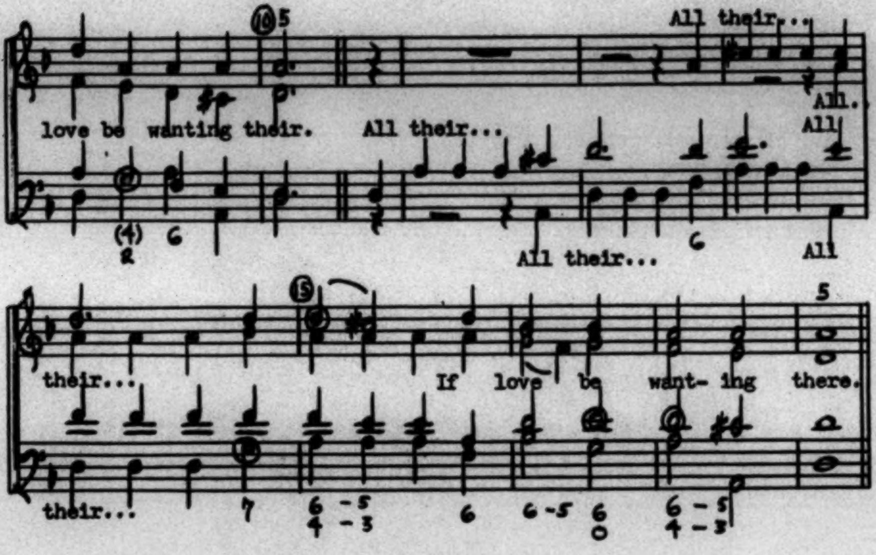
[12] See Relford Patterson, "Three American 'Primitives:' A Study of the Musical Style of Hans Gram, Oliver Holden, and Samuel Holyoke" (unpublished Ph.D. dissertation, Washington University, 1963), pp. 162-166.

The voice leading is smooth. All sevenths are prepared by step in the proper European manner and resolve downward. All altered tones resolve in the direction of their tendency. The harmonic progression, though strong, often occurs over a stepwise bass, particularly in measures 2-4. The rhythmic scheme is consistent and unified with traces of irregularity and variety created by the introductory whole-note, the half-notes at the cadence on the relative major, and the half-notes at the final cadence.

Example 1, "Kennebunk," Holyoke (Holyoke, Columbian Repository of Sacred Harmony, [1803]).

fuging-tune, (style 5); 8686 hymn 133, Bk. I, Isaac Watts


5
Let Phar-i - sees of high es-teem, Their faith and zeal de-
air
clare; All their re - lig - ion is a dream, If
⑤


All their...
love be wanting their.
All their...
All.
All
All their...
All
their...
If love be want- ing there.
their...
(4)
2
6
6
7
6 - 5
4 - 3
6
6 - 5
6
0
6 - 5
4 - 3
5
10
5
15

There are few "crudities" or primitivisms--no root position diminished triads, no unaccented or accented disjunct discords, no prototype chords of the fourth. The only "crude" traits, if they may be so classified, are the three open fifths, the elongated anacrusis, the repeated quarter-note fuging rhythm, and the stretched third and final phrases. These traits betray its Yankee origin, yet the tune's very smoothness and "correctness" mark it as a non-Yankee tune in a style inimical to the diatonic-intervallic New England system.[13]

The main ingredient in the New England system, the one element which can not be accurately charted or tabulated, and the thing which most deeply identifies the American idiom is the very lack of refinement against which the reformers inveighed, and as a reaction to which "correct" tunes like "Kennebunk" were written. An obvious and very important reason for this lack of refinement was the lack of pianos and organs in eighteenth-century America. The Uankee tunesmiths simply had no keyboard experience. Their tunes were not keyboard influenced and were clearly meant to be unaccompanied. Their English counterparts, however, especially those composers of style 5 tunes (Madan, Thorley, Harwood), had some training in the thoroughbass technique as their melodic patterns and stock harmonic formulae bear witness. Their tunes were designed to be performed with keyboard accompaniment.

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[13] See Patterson, "Three American Primitives," p. 74f.

"Kennebunk" represents the gradual demise of the Yankee primitive system; for when, through the work of the reformers, the European keyboard-dominated common practice theoretical system infiltrates the primitive unaccompanied, vocal American idiom, the primitive system shall be completely replaced.[14]

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[14] "Compared with the compositions of Yankee tunesmiths such as William Billings, Daniel Read, Lewis Edson, or Timothy Swan, the music of the Englishmen [Madan, Harwood, Thorley, *et al*] seems pallid and undistinguished. The unfortunate fact about Law's musical taste [and the taste of the later reformers, we could add] is not that he [or they] became a champion of European music, but that he became a champion of a moribund European hymnody at a time when American hymnody was enjoying its most fruitful creative period."

(Crawford, *Andrew Law*, pp. 253-254.)

APPENDIX A

SUPPLEMENTARY MATERIAL AND BIOGRAPHICAL INFORMATION ABOUT THE FOUR COMPOSER GROUPS

Group I
Sixteenth-to Early Seventeenth-Century English and French

Ten core tunes are found in composer Group I; they are survivors from the sixteenth and early seventeenth centuries. Seven of these can be traced to English Psalters, two to Scottish, three to Genevan, and two to very early German Psalters. Specific composers, except Louis Bourgeois, cannot be identified. All were originally psalm tunes. None of the eleven was consistently associated with a particular psalm; there was considerable textual variance.

John Calvin's emphasis on psalm-singing as the proper mode of congregational song, as opposed to Martin Luther's emphasis on hymn singing, was eagerly adopted by Knox, Whittingham, and others of the body of Puritan expatriates living in Geneva in the middle sixteenth century. It was Calvin's influence rather than Luther's which decided the course of congregational song among English Protestant congregations, both Anglican and Puritan.[1] The theological and liturgical influence of Calvin on English and Scottish Protestantism was as strong as the musical influence of the Genevan Psalter compilers, Clement Marot and Theodore de Beze, on their English and Scottish counterparts, Sternhold, Day, Daman, Este, and others. The numerous Scottish and English Psalter versions and editions which Frost classifies as "old version" Psalters[2] included many psalm tunes from the Genevan repertory.

The "old version" English and Scottish Psalters with their Anglo-Genevan tunes were distributed among Calvinists in New England in the early seventeenth century. Although by the end of that century most of the old psalm melodies had been forgotten or lost, thirteen tunes from the Anglo-Genevan repertory did find their way into the 1698 edition of the "Bay Psalm Book" by way of the Englishman John Playford.[3] Irving Lowens has shown that the compilers of the 1698 edition chose these thirteen tunes directly from John Playford's brief Introduction to the Skill of Musick, editions 1674 and 1679. Seven of these thirteen tunes taken from Playford and first printed in America in the "Bay Psalm Book" of 1698 became part of the core repertory. Another six of the Group I tunes were adopted by the early tunebook compilers John Tufts and Thomas Walter from John Playford's Old Version Psalter of 1677.[4]

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[1] Louis Benson, The English Hymn (New York: George Doran Co., 1915; reprinted, Richmond: John Knox Press, 1962), pp. 19-26.

[2] The "old version" English Psalters were those compiled by Sternhold, Sternhold and Hopkins, Day, Daman, Este, Ravenscroft, Playford, and other lesser known men, as well as the numerous anonymously compiled Scottish editions from 1564-1643 and the Scottish Psalters of Tye, Ainsworth, Coverdale, Wither, and others. See Maurice Frost, English & Scottish Psalm & Hymn Tunes c. 1543-1677 (London: Oxford University Press, 1953), pp. XI, XII.

Frost labels the 1556, 1558, and 1561 versions of Sternhold's Psalter "Anglo-Genevan" to undoubtedly acknowledge the Genevan source of many of the tunes as well as the Genevan source of the English style.

Group II
Seventeenth-to Early Eighteenth-Century
English and German

Composers of the eleven tunes found in Group II include four trained church organists and two clergymen who were contemporaries of or lived one generation after Henry Purcell (1660-1695) and who generally revolved within the cathedral orbit. Simon Browne (1680-1732), clergyman and compiler, was pastor of the congregation in the Old Jewry, London, from 1716, in which position he compiled and published Hymns and Spiritual Songs in 1720.[5] Raphael or Ralph Courteville (d. 1772) was the organist of St. James's Church, Westminster, and the composer of several instrumental works, as well as songs and hymn tunes.[6] William Croft (c. 1677-1727) was the organist of St. Anne's Church, Soho, from 1700-1711 and chief organist and composer in residence to the Chapel Royal from 1701; he composed anthems, hymn tunes, sonatas, songs, and theater pieces.[7] Maurice Greene (c. 1696-1755) was successively the organist and lay-vicar of St. Paul's Cathedral, the organist and composer to the Chapel Royal having succeeded William Croft at the post, professor of music at Cambridge, and director of the King's Band of Musicians. He was a prolific composer of odes, voluntaries, anthems, cantatas, songs, oratorios, and works for the theater.[8] William Weale (or Wheall) (c. 1690-1727) became the organist of St. Paul's, Bedford, in 1715; he received his B.Mus. degree from Cambridge in 1719.[9] Little is known of George Wittwe, the composer of "Winchester,"[10] except that he may have been associated with the German pietist movement.[11]

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[3] Nicholas Temperley, in an article entitled "John Playford and the Metrical Psalms," JAMS, Fall, 1972, Vol. XXV, has demonstrated quite clearly John Playford's vital role in the area of parish church music, that is, metrical psalmody, in England in the middle and late seventeenth-century.

[4] Irving Lowens, Music and Musicians in Early America (New York: W.W. Norton, 1964), p. 33f.

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[5] Biographical information found in Dictionary of National Biography, Edited by Sir Leslie Stephen and Sir Sidney Lee, 21 Vols. (London: Oxford University Press, 1917--), Vol. VII, p. 62.

[6] Dictionary of National Biography, Vol. XII, p. 347.

[7] Dictionary of National Biography, Vol. XIII, p. 113f.

One tune found in the Group II category, "Psalm 100, New" is thought to have been written by the American clergyman, John Tufts and first printed in his 1723 edition of An Introduction to the Art of Singing.[12] But it is stylistically similar to contemporary English models; therefore, because of the lack of positive authorship, it is placed in the English Group II.

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[8] Dictionary of National Biography, Vol. XXIII, p. 64f.

[9] Handbook to the Church Hymnary, Edited by James Moffatt and Millar Patrick (London: Oxford University Press, [second edition, 1928]), p. 533.

[10] Katherine S. Diehl, Hymns and Tunes--An Index (New York: Scarecrow Press, 1966), p. 1049.

[11] Benson, English Hymn, p. 224f.

[12] Tufts (1689-1750) of Newbury was active in the American singing school movement in the early eighteenth century. See Frank Metcalf, American Writers and Compilers of Sacred Music (New York: Abingdon Press, 1925; reprinted, New York: Russell and Russell, 1967). Although absolute certainty cannot be claimed for Tufts's authorship of "Psalm 100, New," Irving Lowens claims for stylistic and historical reasons that this tune is the first authentic piece of music composed and published in British North America. (Lowens, Music and Musicians, pp. 53-55). Further evidence of American authorship is given by Nicholas Temperley whose extensive searching through British sources has failed to locate this tune. (Conversation with Richard Crawford).

Group III
Mid- to Late Eighteenth-Century
English

The forty-two psalm and hymn tunes comprising Group III were composed, compiled, or arranged by twelve mid-eighteenth-century Englishmen--clergymen, parish clerks,[13] singing masters, and psalmodists. These men were the country church musicians[14] whose parochial psalmody horrified the trained urban cathedral musicians.[15] The only composer who does not really fit this mold is the Methodist clergyman Martin Madan (1726-1790). He was schooled as a lawyer, turned to the ministry, and became chaplain of Lock Hospital in 1750. Here he gained fame as a preacher, writer of sermons, and composer of hymn tunes; and notoriety as the author of Theliphthora, a quasi-religious book in which he advocated polygamy.[16] He shall be retained in Group III for chronological reasons, although for religious and musical reasons he does stand apart. The Americans regarded his music as completely different from the other eighteenth-century Englishmen, and his music was what they turned to when musical reform began to set in.

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[13] One of the duties of a parish clerk was that of precentor, or leader of congregational singing.

[14] Robert Stevenson, Protestant Church Music in America (New York: W.W. Norton, 1966), p. 61.

[15] Christopher Dearnley, English Church Music, 1650-1750 (London: Barrie and Jenkins, 1970), pp. 135-155.

[16] Dictionary of National Biography, Vol. XXV, p. 288f.

Caleb Ashworth (1722-1775), originally a carpenter, became a Baptist (Dissenting) minister and theologian in 1739. He established the Daventry Academy as a strong cultural influence among the liberal independents and presbyterians.[17] John Chetham (c. 1700-1763) became headmaster of the Clerk's School, Skipton, in 1737 and curate of Skipton in 1739. He compiled and possibly composed many of the tunes in his A Book of Psalmody, 1718.[18] William Knapp (1698-1768) the parish clerk of Poole for thirty-nine years, composed psalm and hymn tunes and anthems.[19] Isaac Smith (c. 1725-c. 1800), a linen draper by profession, was the clerk (precentor) to the Alie Street (Dissenting) Meeting House in Goodman's Fields, London.[20] Joseph Stephenson (1723-1810) was a psalmodist, and the parish clerk of the Unitarian (Independent) church at Poole, Dorsetshire, from 1766.[21] William

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[17] Dictionary of National Biography, Vol. II, p. 166f.

[18] Handbook to Church Hymnary, p. 296f.

[19] Dictionary of National Biography, Vol. XXI, p. 236.

[20] Handbook to Church Hymnary, p. 501.

[21] Ralph T. Daniel, The Anthem in New England before 1800 (Evanston: Northwestern University Press, 1966), p. 65f.

Tans'ur (1699?-1783) situated himself at St. Neots from about 1740, where he was a stationer, bookseller, and teacher of music. He composed numerous psalm tunes, and compiled and published nine tune books from 1736-1772.[22] Aaron Williams (1731-1776), engraver, publisher, psalmodist, and music teacher, was at one time the parish clerk to the Scots Church, London Wall.[23] William Tuckey (1708-1781) emigrated to America in 1754, where he established himself in New York City as a singing teacher and conductor of sacred concerts.[24] Very little is known of the psalmodist-compiler Israel Holdroyd except that he flourished during the first half of the eighteenth century.[25] Likewise the information about Thomas Thorley and Edward Harwood is scanty. Evidently Thorley was a singer, composer, and compiler who flourished about 1800. Harwood was a composer who lived from 1707-1787.[26]

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[22] Dictionary of National Biography, Vol. IV, p. 363.

[23] Handbook to Church Hymnary, p. 542.

[24] Baker's Biographical Dictionary of Musicians, Edited by Nicholas Slonimsky, Fifth Edition (New York: G. Schirmer, 1958), p. 1667.

[25] Handbook to Church Hymnary, Supplement Section, p. 113.

[26] James D. Brown and Stephen S. Stratton, British Musical Biography (Birmingham: S.S. Stratton, 1897), p. 187.

Group IV
Late Eighteenth- to Early Nineteenth-Century American

The composers in Group IV are those of the New England School. In the core there are thirty-seven harmonized psalm or hymn tunes composed by seventeen Group IV composers. The tunes include all generic types of psalm and hymn tunes and have come to demonstrate the most distinguishing characteristics of the New England repertory.

The seventeen New England tunesmiths represented in the core are Asahel Benham, William Billings, Oliver Brownson, Amos Bull, Carpenter, S. Chandler, A. or M. Deaolph, Lewis Edson, Alexander Gillet, Hibbard, Oliver Holden, Jeremiah Ingalls, A. or O. King, Justin Morgan, Daniel Read, Timothy Swan, and Abraham Wood. Basic information is given for each of them in chapter I, pages 33-37. Additional information about them or anyone of the tunesmiths is scanty indeed.

Daniel Read was a variety store merchant and later a bookseller and publisher; William Billings was a tanner; Amos Bull a storekeeper; Oliver Holden was first a carpenter, then a real-estate developer, music store salesman, legislator; Jeremiah Ingalls was a cooper, farmer, and tavern keeper; Justin Morgan a farmer, school teacher, and horse breeder; Timothy Swan a hatter and librarian; Abraham Wood a dresser of cloth and a military clerk. Asahel Benham seems to have been the only full-time tunesmith in the above group of seventeen tunesmiths. As a singing master and singing school organizer, he conducted many singing schools in New England and the middle Atlantic states. Alexander Gillet is the only American clergyman represented in the core.

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The following additional biographical information is about some of those tunesmiths not represented in the core repertory.

Most of the New England composers were part-time musicians of yeoman stock: unsophisticated artisans, farmers, tradesmen.[27] Supply Belcher was a tavern keeper, Daniel Belknap a farmer and mechanic, Elias Mann a printer. Stephen Jenks was a lover of music and did everything he could to foster music appreciation by teaching and composing. He published five tunebooks, and toward the end of his life he moved to Ohio where he made drums and tambourines. Jacob French, evidently a full-time singing teacher, published three tunebooks from 1789-1802. Jacob Kimball studied law and was admitted to the bar in Stratford, New Hampshire; but gave this up for music teaching. Samuel Holyoke was educated at Dartmouth and Harvard and studied music informally with the Danish immigrant, Hans Gram, organist at the Brattle Street church of Boston. Active as a teacher and composer, he conducted numerous singing schools throughout Massachusetts.

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[27] The clergyman Andrew Law was a well-known compiler and teacher of singing, and, though incontrovertible evidence is missing, he seems to have been a composer as well. (Richard A. Crawford, Andrew Law, American Psalmodist [Evanston: Northwestern University Press, 1968], p. 110).

Several of the tunesmiths have been subjects of extensive research. Studies concentrating on individual men are:

Richard Crawford, Andrew Law, American Psalmodist (Evanston: Northwestern University Press, 1968).

Marvin Genuchi, "The Life and Music of Jacob French (1754-1817), Colonial American Composer," 2 vols. (unpublished Ph.D. dissertation, State University of Iowa, 1964).

David W. McCormick, "Oliver Holden, Composer and Anthologist" (unpublished D.S.M. dissertation, Union Theological Seminary, 1963).

Sterling Murray, "Timothy Swan" (unpublished M.A. thesis, University of Michigan, 1969).

Earl M. Owen, Jr., "The Life and Music of Supply Belcher (1751-1836), 'Handel of Maine'" (unpublished D.M.A. dissertation, Southern Baptist Theological Seminary, 1968).

Relford Patterson, "Three American 'Primitives': A Study of the Musical Style of Hans Gram, Oliver Holden, and Samuel Holyoke" (unpublished Ph.D. dissertation, Washington University, 1963).

Glenn Wilcox, "Jacob Kimball, Jr. (1761-1826): His Life and Works" (unpublished Ph.D. dissertation, University of Southern California, 1957).

J. Lawrence Willhide, "Samuel Holyoke, American Music-Educator" (unpublished Ph.D. dissertation, University of Southern California, 1954).

APPENDIX B

INDEX OF EUROPEAN TUNES

Index of European tunes found in the present study. Listed by composer, compiler, or other source,[*] showing mood, key, meter,[**] type, and style. All but the two marked "nc" are core tunes.

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Anchors	Walsall	¢	b A	cm	pt	2	357
Ashworth	Bray	¢	# G	cm	twx	5	385
	Buckland	3/2	# G	lm	pt	1	345
Bourgeois	Landaff	¢	b G	pm	pt	1	234,327, 328
	Psalm 100, Old	¢	# A	lm	pt	1	331
Browne	Isle of Wight	¢	b G	cm	pt	6	401
	Mear	3/2	# G	cm	pt	1	338
	Portsmouth	3/2	# F	cm	pt	1	340,341
	Standish	¢	b A	cm	pt	1	343,344
Chetham	Aylesbury	Ↄ	b A	sm	pt	5	385
	Burford	3/2	b A	cm	pt	2	353
Courteville	St. James	¢	# D	cm	pt	1	342,343

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[*] For many of the group I, II, or III tunes there are no absolutely certain composer attributions. These tunes are listed under the name with which they are most commonly associated with no further identifying symbols.

[**] The information on mood, key, and meter is taken from early American printings, in most cases first American printings. More details on printings can be learned from Table 18, pp. 303-310.

XUM

XUM

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Croft	Hanover	3/2	# B^{b}	pm	pt	1	339
	St. Anne's	¢	# D	cm	pt	1	341,342
Daman	Canterbury	¢	# G	cm	pt	1	235,326, 327
	Southwell	¢	b A	sm	pt	1	12,335
Gibbons	Angel's Hymn	¢	# G	cm	pt	1	325
Goff	Sutton	Ↄ⃓	b F$^{\#}$	cm	ft	5	388
Greene	Crowle	3/2	b A	cm	pt	2	351
Harwood	Dying Christian	¢	# G	pm	sp	4	375
Holdroyd	All Saints	3/2	# C	lm	pt	2	351
	Rochester	¢	# G	cm	pt	5	388
	Wells	¢	# G	lm	pt	5	389
Knapp	Weston Favel	3/4	# G	cm	twx	2	357
Lampe	nc Ah, Lovely. . .	3/4	b D	lmd	pt	2	237,265
Madan	Castle Street	3/4	# G	lm	twx	4	369
	Christmas	¢	# G	pm	twx	4	370
	Denmark	C	# D	lm	sp	4	370
	Dunstan	2/4	# G	lm	twx	4	374
	Habakkuk	C	# C	lm	sp	4	379
	Hotham	C	# E^{b}	pm	twx	4	381
Powell	Irish	3/4	# G	cm	pt	2	353
Ravenscroft	St. David's	¢	# G	cm	pt	1	334
Scottish	London New	¢	# F	cm	pt	1	330
Psalter	York	¢	# F	cm	pt	1	336
Smith	Newton	Ↄ	# C	sm	pt	5	387
Stephenson	Milford	Ↄ	# A	lm	ft	6	404
	Psalm 34	Ↄ	# C	cm	ft	6	407
Sternhold & Hopkins	Psalm 148	¢	# D	pm	pt	1	332,333

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Tans'ur	Bangor	¢	b D	cm	pt	6	404
	Colchester	3/2	# C	cm	pt	1	346
	Morning Hymn	3/2	# C	lm	pt	2	355
	Plymouth	3/2	b A	cm	pt	6	407
	St. Martin's	3/2	# A	cm	pt	2	356
	Wantage	3/2	b D	cm	ft	6	408,409
Thorley	Portugal	2/4	# G	lm	pt	4	383
Tuckey	Psalm 33	¢	# D	cmd	pt	3	364
Tufts	Psalm 100,New	3/2	b A	lm	pt	6	402,403
Tye	Windsor	¢	b A	cm	pt	1	337
Wheale	Bedford	3/2	# F	cm	pt	1	338
Williams	Amsterdam	2/2	# G	pm	pt	3	363
	Buckingham	3/2	b A	cm	pt	2	242,352
	Dalston	Ↄ⃒	# G	pm	pt	5	386
	Funeral Thought	C	b A	cm	pt	5	387
	Kingsbridge	3/2	b A	lm	pt	2	354
	Little Marlborough	3/4	b A	sm	pt	1	346
	Newbury	¢	b G	cm	ft	6	406
	Putney	3/2	b A	lm	pt	2	356
	St. Helen's	3/4	# C	pm	pt	1	347
	St. Thomas's	Ↄ	# A	sm	pt	1	348
	Sutton	3/2	# F	sm	pt	1	348,349
Wittwe	Winchester	3/2	# C	lm	pt	1	344
Unknown	Adeste Fidelis	Ↄ	# A	pm	twx	3	362
	Bethesda	C	# G	pm	pt	3	363
	no The Keys of Canterbury	6/8	b E_b	pm	folksong		238
	Portsmouth	C	# B^b	pm	twx	4	382

XUM

SUMMARY

66 tunes by 29 composers, 28 of whom are represented in the core repertory.

cm tunes:	30
lm tunes:	15
sm tunes:	6
cmd tunes:	1
lmd tunes:	1
pm tunes:	13
	66

plain tunes:	49
tunes with extension:	8
fuging-tunes:	5
set-pieces:	3
folk tunes:	1
	66

sharp keys:	47
flat keys:	19
	66

core tunes:	64
non-core tunes:	2
	66

duple mood:	40
triple mood:	25
compound mood:	1
	66

style 1:	24
style 2:	12
style 3:	4
style 4:	9
style 5:	8
style 6:	8
folksong:	1
	66

APPENDIX C

INDEX OF NEW ENGLAND TUNES

Index of New England tunes in the present study listed by composer, showing mood, key, meter, type, and style. Core tunes are identified by asterisks. The index also lists seven tunes found in Marrocco and Gleason's _Music in America_ which are included in the tabulation but not analyzed. They are indicated by the abbreviation _M in A_.

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Babcock	Immanuel	2/4	# G	pm	pt	3	492
	Solitude	Ɔ	b E	lm	pt	6	517
	Westborough	Ɔ	#, b C	cm	sp	6	131
Belcher	Advent	Ɔ⃒	# C	cmd	ft	6	224
	Alpha	3/2	# C	sm	pt	5	138
	Gethsemane	3/2	b A	lm	pt	6	242,487
	St. Luke's	Ɔ	b A	cm	pt	6	229
	St. Mark's	Ɔ	b G	sm	ft	6	521
	Union	Ɔ	# F	cm	ft	6	246,272
Belknap	Autumn	Ɔ	b D	lmd	pt	6	_M in A_,162
	Blue Hill	Ɔ	# G	lm	ft	5	472
	Spring	Ɔ	# F	cm	ft	6	_M in A_,159
	Summer	Ɔ	b B_b	pm	pt	6	_M in A_,160
	Winter	Ɔ	# E^b	lm	twx	5	282
Benham	Babylon	Ɔ	b E	pm	twx	6	250,251
	Crucifiction	Ɔ	b $E_\#$	cm	ft	6	57
	Death's Alarm	Ɔ, 3/4	#F, b$F^\#$	lmd	sp	6	78
	*Ocean	Ɔ	# F	cmd	ft	6	425
	Trumbull	Ɔ	b A	cm	ft	6	524
	Wakefield	Ɔ	# D	sm	twx	6	285
	Yarmouth	Ɔ	b D	cm	twx	6	63
Billings	*Amherst	3/2	# G	hm	pt	5	390,532
	Aurora	3/2, Ɔ	# C_b	sm	ft	5	467
	Bellingham	3/2, Ɔ	# E^b	cmd	twx	5	471

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Billings	Bethlehem	3/2,Ↄ	# E	cm	ft	6	469
	*Brookfield	3/2	b D	lm	pt	2	358,533
	*Chester	Ↄ	# F	lm	pt	2	235,359
	Columbia	Ↄ	# E	pm	pt	5	226
	Framingham	3/2,Ↄ	b A	sm	ft	6	230
	Gilead	Ↄ	# C	cm	ft	6	489
	Invocation	Ↄ,6/4	# C	lmd	pt	5	149,240
	*Jordan	Ↄ	# A	cmd	pt	3	365
	*Lebanon	Ↄ	b A	cm	pt	6	151,236, 417,534
	*Majesty	Ↄ	# F	cmd	twx	6	418
	*Maryland	Ↄ	b A	sm	ft	5	395
	Philadelphia	3/2,Ↄ	# D	sm	ft	6	509
	South Boston	Ↄ	# C	pm	pt	5	520
	Washington	Ↄ	# E	pm	pt	6	190,289
Brownson	Buckland	Ↄ	b E	pm	twx	6	475
	Colchester	Ↄ	b E	pm	pt	6	477
	Durham	3/2	# G	lm	pt	5	284
	Jubilee	Ↄ	# A	pm	twx	6	222
	Norfolk	Ↄ	b D	sm	ft	6	67
	Salisbury	Ↄ	b A	pm	pt	6	516
	*Virginia	Ↄ	b E	cm	twx	6	433
	York	Ↄ	b A	pm	pt	6	118
Bull	*Middletown	2/4	# A	pm	pt	3	367
	*Psalm 46	Ↄ	# F	pm	pt	5	396
	Psalm 122	Ↄ	b A	pm	ft	6	512
Carpenter	*Hartford	Ↄ	b D	lmd	pt	6	414
Chandler	Brookfield	3/4	b D	sm	pt	2	474
	*Enfield	¢	# E	cmd	pt	5	393
	Psalm 46	Ↄ	# D	pm	ft	6	511
	Westpoint	Ↄ	# F	sm	ft	6	146
Coan	Delight	Ↄ	b E	pm	ft	6	481
Cole	Geneva	3/2	# E^{b}	cm	ft	2	488
	Ulstic	3/2	b B	sm	pt	2	525
Cook	Franklin	3/2	b A	sm	pt	6	485
	Friendship	Ↄ	# C	pm	ft	6	485
	Sympathy	Ↄ	b E	cm	pt	6	522

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Deaolph	*Psalm 136	Ↄ	# C	pm	ft	6	427
Doolittle	Exhortation	Ↄ	b A	lm	ft	6	*M* *in* *A*,156
Edson	Albany	Ↄ	# C	sm	ft	5	288
	Boston	Ↄ	# F	cm	ft	6	473
	*Bridgewater	Ↄ	# C	lm	ft	5	391
	*Greenfield	Ↄ	b A	pm	ft	6	412
	*Lenox	Ↄ	# C	pm	ft	5	394
	Troy	Ↄ	# D	cm	ft	6	142
	Warren	Ↄ	# G	sm	pt	6	283
	Waterford	Ↄ	# C	pm	ft	6	140
French	Babylon	Ↄ	b E	pm	ft	6	65
	Bethany	3/4,Ↄ	b A	lm	ft	5	468
	Carolina	Ↄ	b D	lm	ft	6	257
	Persepolis	Ↄ	# C	lmd	ft	5	88
	Resolution	3/2,Ↄ	# C	cm	ft	5	294
	Sunderland	3/4	# C	lm	ft	6	144
Gillet	Amanda	Ↄ	b A	lm	pt	6	113
	Freedom	Ↄ,3/2	# A	pm	ft	6	121
	Gratitude	Ↄ	b C	cm	ft	6	490
	Millenium	Ↄ	# D	pm	pt	6	125
	*Psalm 25	Ↄ	b A	sm	twx	6	426
	Torringford	Ↄ	# G	cmd	twx	6	204
Hibbard (?)	*Norwich	Ↄ	b A	sm	ft	6	424
Holden	Alpha	Ↄ	# G	cm	pt	6	463
	Canton	Ↄ	# C	cmd	ft	5	476
	Commemoration	C	# F	cm	twx	5	73
	Confidence	Ↄ	# G	lmd	twx	5	479
	*Coronation	Ↄ	# Ab	cm	twx	5	392
	Fairlee	Ↄ	# G	lm	pt	2	484
	Salem	2/4	# G	cm	pt	3	514
Holyoke	Arnheim	¢	# D	lm	pt	5	*M* *in* *A*,165
	Edinburgh	C	# G	lmd	pt	2	237,264, 483
	Kennebunk	¢	b D	cm	ft	5	438
	Ohio	Ↄ	# A	pm	ft	6	506
	Somerset	C	# A	lmd	pt	3	518
	Woodrow	Ↄ	# C	lm	twx	3	530

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Ingalls	Baltimore	3/2	# G	pm	ft	5	296
	Innocent Sounds	6/8	# G	pm	pt	folksong	239,*M in A*, 166
	*New Jerusalem	Ↄ	# G	cm	ft	6	423
	Northfield	Ↄ	# C	cm	ft	5	*M in A*,167
	Pennsylvania	Ↄ.	b A	pm	ft	6	507
Jenks	Columbia	Ↄ	# C	pm	twx	6	478
	Evening Shade	Ↄ	b E	sm	ft	6	*M in A*,158
	Invitation	Ↄ,6/4	# C	pm	pt	5	148
	New Hartford	2/4	# G	lmd	pt	6	500
	Norwalk	Ↄ	# G	cm	ft	6	502
	Tolland	Ↄ	# C	pm	ft	6	523
Kimball	Ashburnham	3/2	# D	pm	pt	5	466
	Malden	3/2,2/4	# E	cm	twx	3	495
	Salem	3/2	b G_b	cm	pt	2	515
	Topsfield	Ↄ	# E	cmd	ft	5	70
	Tunbridge	Ↄ	b D	cmd	pt	3	259
	Vermont	2/4	# G	cmd	pt	3	211
King	Andover	3/2	# C	cm	pt	6	463
	Hebron	Ↄ	# C	pm	ft	5	491
	Hillsborough	Ↄ	b A	cm	ft	6	491
	Sophronia	Ↄ	b D	pm	pt	6	519
	*Suffield	Ↄ	b E	cm	pt	6	431
Kyes	Mortality	Ↄ	b A	sm	twx	6	227
	Request	Ↄ	b D	cm	ft	6	288
Lane	Leverett Street	Ↄ	# C	cm	pt	6	494
Lee	Georgia	Ↄ	# G	cm	ft	6	486
Mann	No. 1	Ↄ	# D	lm	ft	6	503
	No. 3	Ↄ	b G	sm	pt	6	505
Morgan	Amanda	3/2,Ↄ	b A	lm	pt	6	247,277
	*Montgomery	Ↄ	# C	cmd	ft	6	421
	Pleasant Valley	3/2,Ↄ	# C	cm	ft	6	510
	Sounding Joy	Ↄ	# E_b	sm	ft	6	291
	*Symphony	Ↄ	# E	pm	twx	6	432
	Wetherfield	Ↄ	# F	pm	ft	6	129
Munson	Newburgh	Ↄ	# C	smd	ft	6	497

Composer	Tunes	Mood	Key	Meter	Type	Style	Page
Pilsbury	Autumn	Ↄ	b F	pm	pt	6	253
	Cambridge	3/4, Ↄ	b A	pm	twx	6	134
	Morning	Ↄ	b E	lm	ft	6	496
	New Hampshire	Ↄ	# E	lmd	ft	6	498
	Salem	2/4	b A	pm	pt	6	75
Read	Benington	3/2	# D	lm	pt	5	72
	*Calvary	Ↄ	b A	cm	ft	6	411
	*Greenwich	Ↄ	b E	lmd	ft	6	413
	*Judgement	Ↄ	# C_b	pm	pt	6	416
	*Lisbon	Ↄ	# B	sm	ft	6	418
	Naples	Ↄ	b D	lm	ft	6	496
	Newark	2/4	# C	pm	pt	5	500
	Norwalk	Ↄ	# G	cm	pt	5	69
	*Russia	Ↄ	b A	lm	ft	5	397
	Sabbath	Ↄ	# A	lm	pt	6	108
	*Sherburne	Ↄ	# D	cm	ft	6	429
	*Stafford	Ↄ	# A	sm	ft	6	430
	Sudbury	Ↄ	b E_b	pm	pt	6	187
	Victory	Ↄ	# E_b	cm	ft	6	525
	Westford	Ↄ	# B	lm	sp	6	528
	*Windham	Ↄ	b F	lm	pt	5	397
	*Winter	¢	# F	cm	pt	6	434
Strong	America	10 Ↄ	# D	pm	ft	6	292
	Andover	3/2, Ↄ	b D	cm	pt	6	464
	Roxbury	Ↄ	b D	cmd	pt	6	513
	Sunderland	Ↄ	b E	lm	ft	6	55
	Worthington	Ↄ	b D	cm	twx	6	531
Swan	*Bristol	C	# F	lm	ft	6	410
	Burwick	3/2	# C	lm	twx	6	276
	Digby	Ↄ	b E	cm	ft	6	59
	Egypt	3/2, Ↄ	b E	cmd	twx	6	136
	Halifax	Ↄ	# D	pm	twx	6	184
	Lyme	Ↄ	# F	pm	ft	6	273
	*Montague	Ↄ	b D	lmd	ft	6	420
	*Rainbow	Ↄ	# C	cm	ft	6	428
	Russell	Ↄ	b E	sm	ft	6	61
	Vermont	Ↄ	# F	cm	ft	6	255
Wood	Andover	Ↄ	b C	lm	ft	6	465
	Doomsday	3/4	# D	sm	ft	5	482
	Walpole	Ↄ	b B	cmd	twx	6	526
	Waterford	2/4	# C	pm	pt	5	153
	Woodbury	Ↄ	# C	lm	twx	5	127
	*Worcester	Ↄ	# F	smd	ft	5	398

SUMMARY

37 composers; 16 represented in the core repertory

cm tunes:	44
lm tunes:	30
sm tunes:	24
cmd tunes:	15
lmd tunes:	12
smd tunes:	2
pm tunes:	47
	174

plain tunes:	63
tunes with extension:	26
fuging-tunes:	82
set-pieces:	3
	174

sharp keys:	104
flat keys:	68
both keys:	2
	174

core tunes:	37
non-core tunes:	137
	174

duple moods:	139
triple moods:	17
compound moods:	1
mixed duple and triple:	15
mixed duple and compound:	2
	174

style 1:	0
style 2:	8
style 3:	9
style 4:	0
style 5:	40
style 6:	116
folksong:	1
	174

APPENDIX D

ADDITIONAL YANKEE TUNES

Sixty-six additional tunes by Yankee composers, not found in the core and not analyzed in the main body of the paper, listed alphabetically. The rather long titles of four of the tunebooks from which these tunes are taken are herewith abbreviated:

MCSM - Modern Collection of Sacred Music ([Holden]).

NCSH - Northampton Collection of Sacred Harmony (Mann).

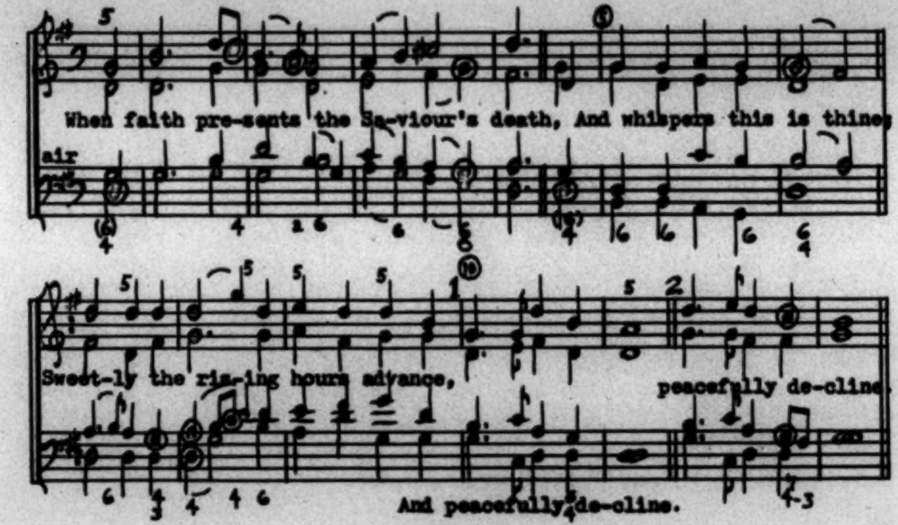
NYCSH - New York Collection of Sacred Harmony (Atwill).

USSH - United States' Sacred Harmony (Pilsbury).

ALPHA

plain tune, 8686
Hervey's Meditations

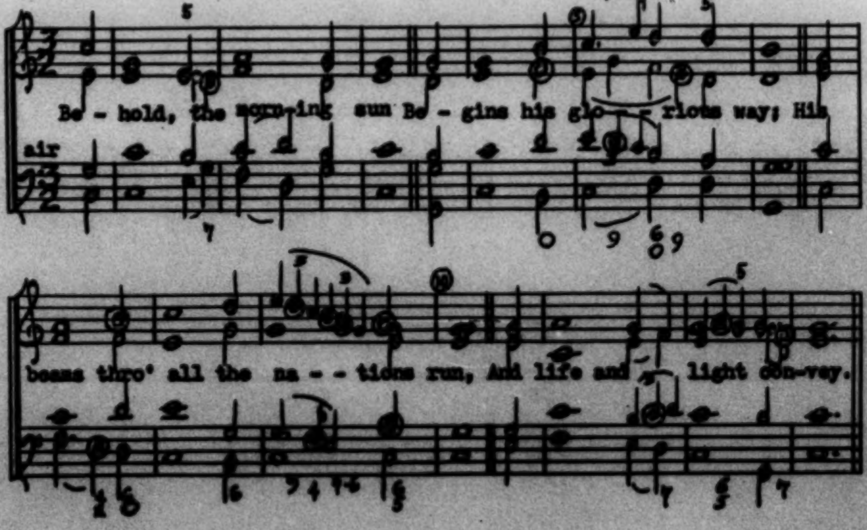
Oliver Holden
[Holden], MCSM, 1800.


When faith pre-sents the Sa-viour's death, And whispers this is thine;
air
Sweet-ly the ris-ing hours advance,
peacefully de-cline.
And peacefully de-cline.

ANDOVER

plain tune, 6686
from Ps. 19, Isaac Watts

A. or O. King
Atwill, NYCSH, [1795.]

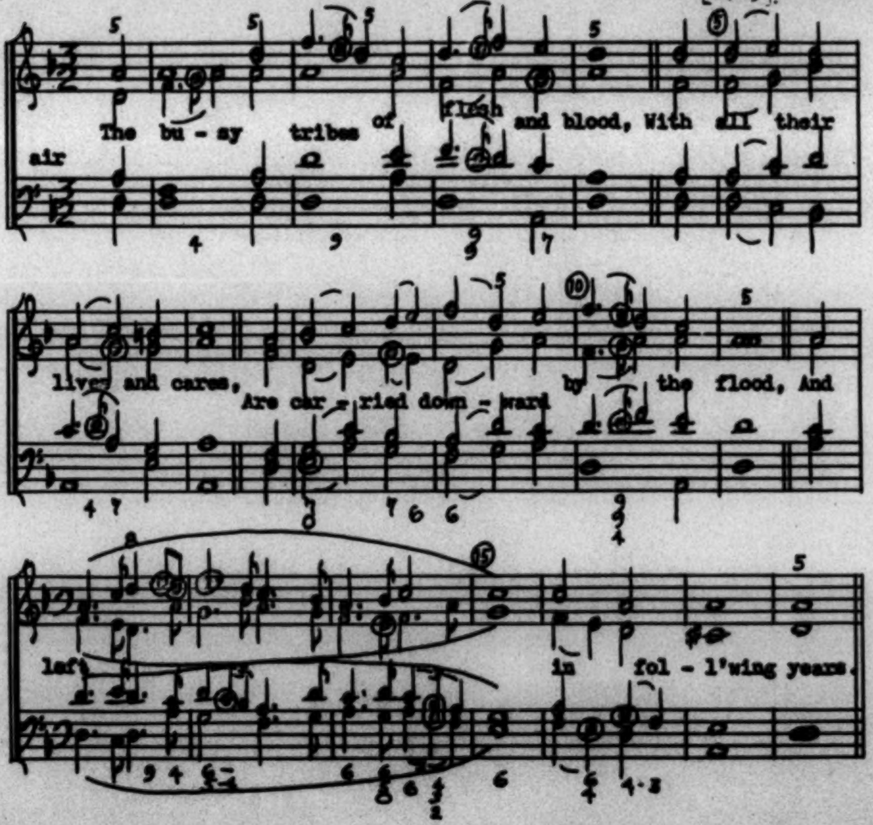

Be - hold, the morn-ing sun Be - gins his glo - - rious way; His
air
beams thro' all the na - - tions run, And life and light con-vey.

XUM

ANDOVER

plain tune, 8686

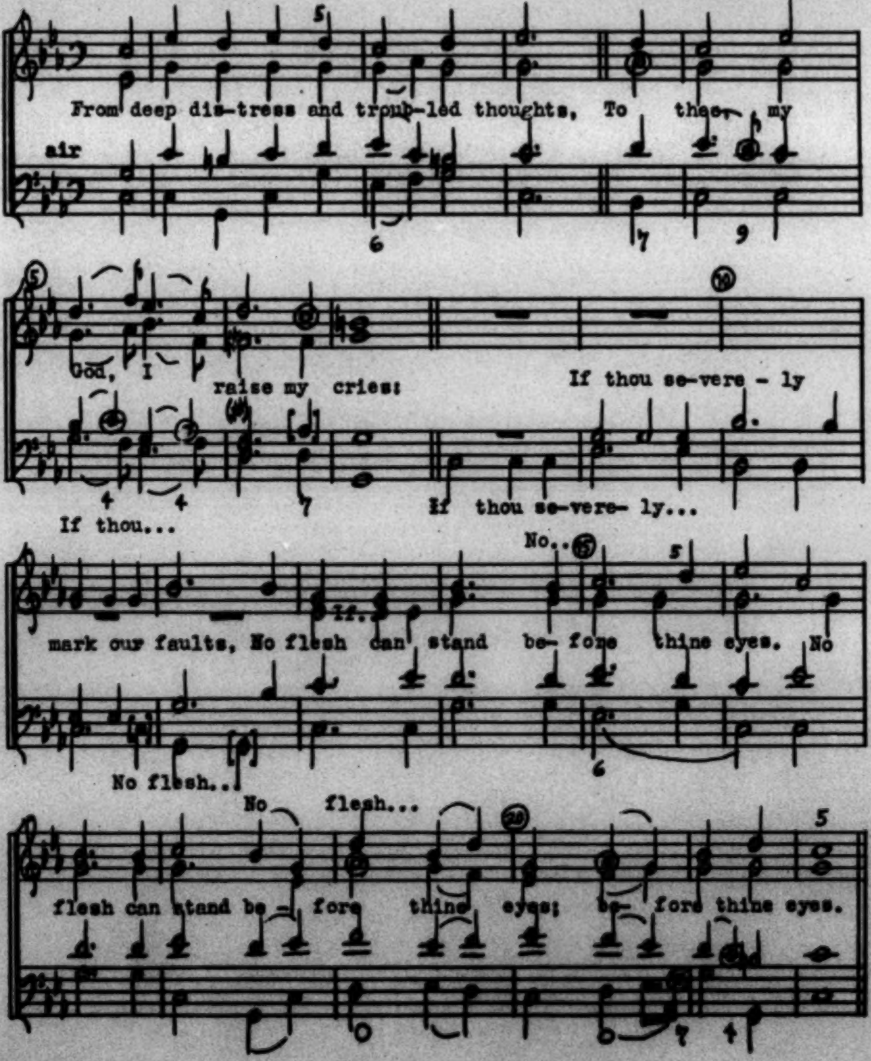
Nathan Strong
Brownson, Select Harmony, [1783].


The bu - sy tribes of flesh and blood, With all their
air
lives and cares, Are car - ried down - ward by the flood, And
left in fol - l'wing years.

ANDOVER

fuging-tune, 8888
psalm 130, Isaac Watts

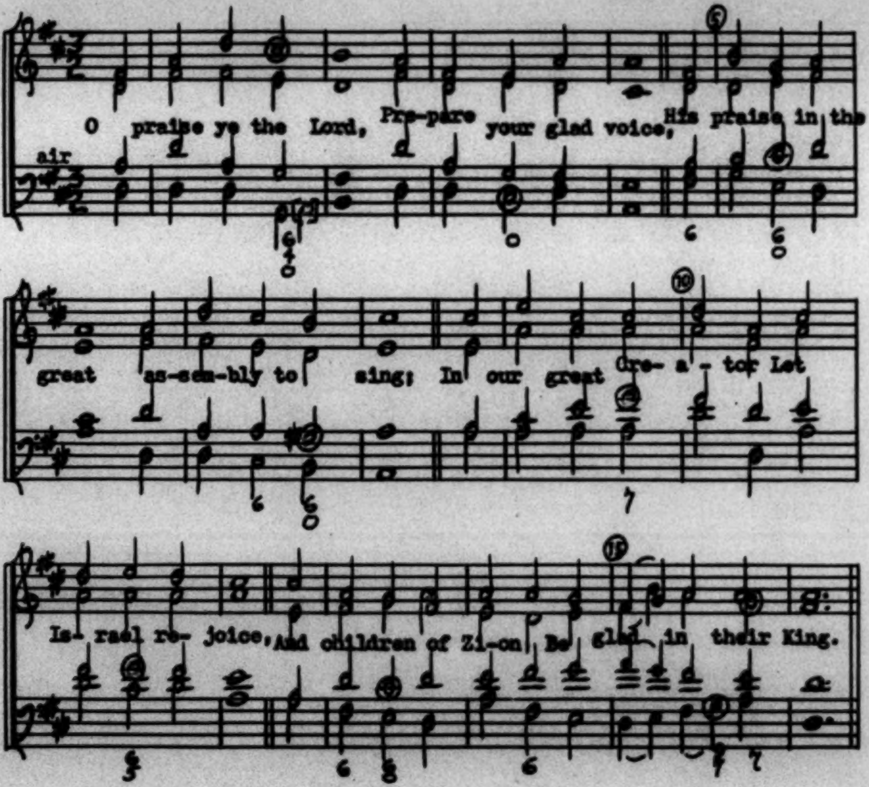
Abraham Wood
Village Harmony, 1798.


5
From deep dis-tress and troub-led thoughts, To thee, my
air
6
7
9
5
10
God, I raise my cries:
If thou se-vere - ly
4
4
7
If thou se-vere- ly...
If thou...
No..
15
5
If..
mark our faults, No flesh can stand be- fore thine eyes. No
6
No flesh..
No flesh...
20
5
flesh can stand be - fore thine eyes; be- fore thine eyes.
6
6
6
7
4

ASHBURNHAM

plain tune, 10101111
Ps. 149, Tate and Brady (NV)

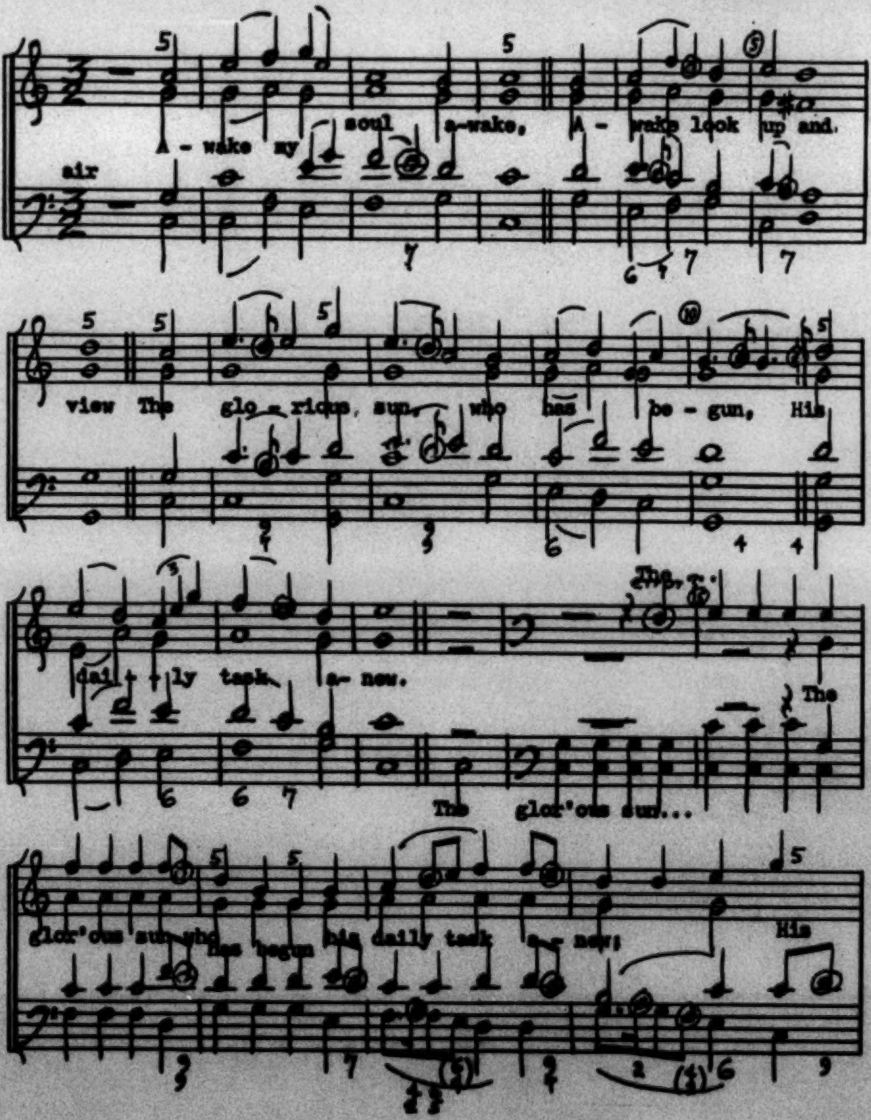
Jacob Kimball
Village Harmony, 1798.

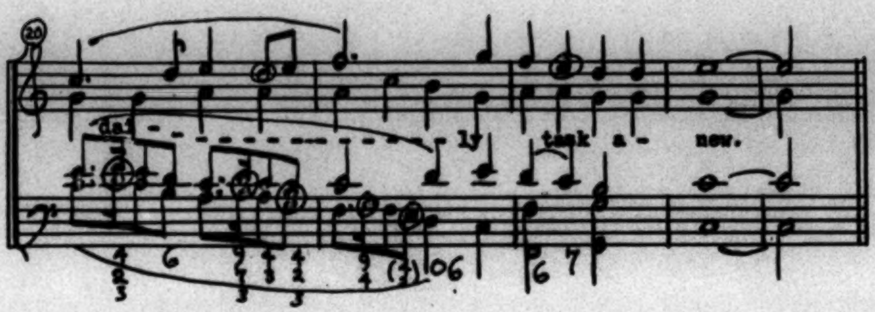

⑤
⑩
⑮
O praise ye the Lord, Prepare your glad voice, His praise in the
air
great assembly to sing; In our great Creator Let
Israel rejoice, And children of Zion Be glad in their King.
6
6
6
0
0
6
6
0
7
6
5
3
6
6
8
6
7
7

AURORA

fuging-tune, 6686

William Billings
Brownson, Select Harmony,
[1783].

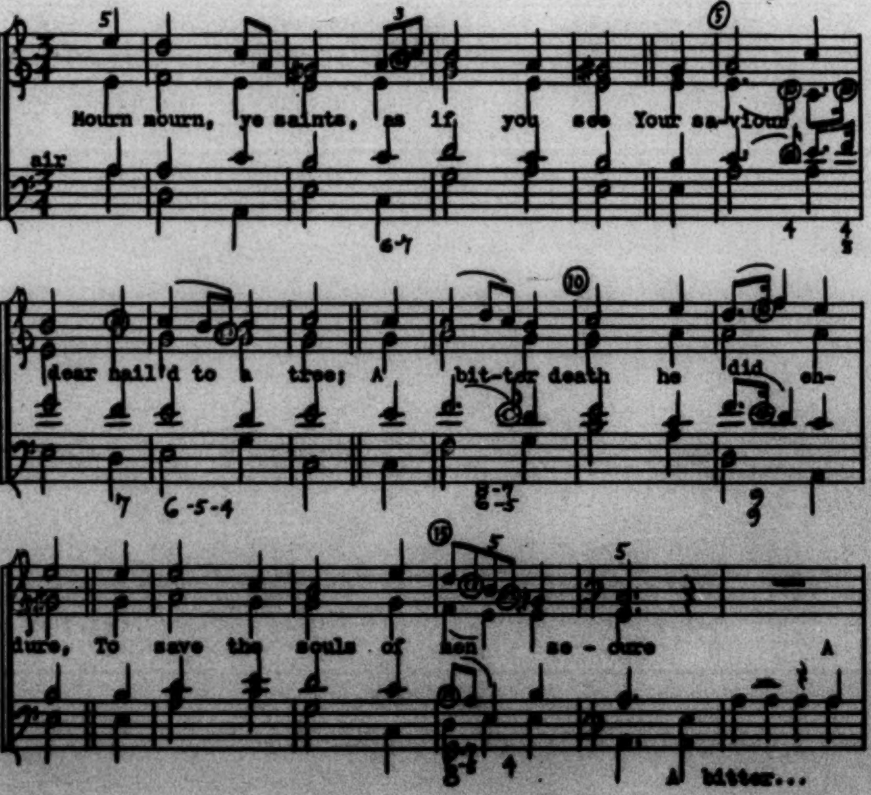

A-wake my soul a-wake, A-wake look up and
air
view The glo-rious sun, who has be-gun, His
daily task a-new.
The...
The
The glor'ous sun...
glor'ous sun who has begun his daily task a-new;
His


20
dai- - - - - - - - - - - - ly take a- new.

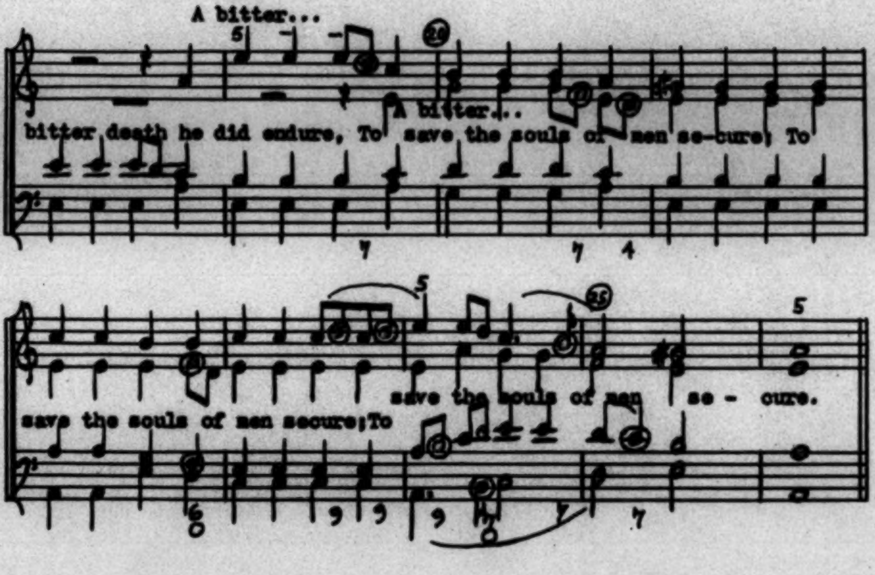
BETHANY

fuging-tune, 8888

Jacob French
Genuchi, "Jacob French," 1964


5
10
15
air
Mourn mourn, ye saints, as if you see Your sa-viour
dear nail'd to a tree; A bit-ter death he did en-
dure, To save the souls of men se-cure A
A bitter...

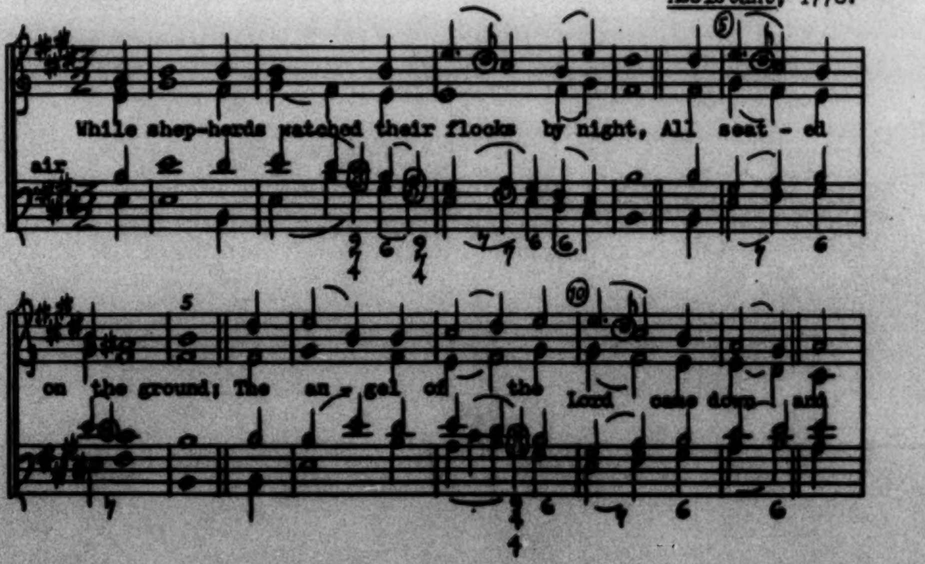
XUM


A bitter...
5
20
A bitter...
bitter death he did endure, To save the souls of men se-cure; To
7
7 4
5
25
5
save the souls of men se - cure.
save the souls of men secure;To
6
9 9 9 7 7

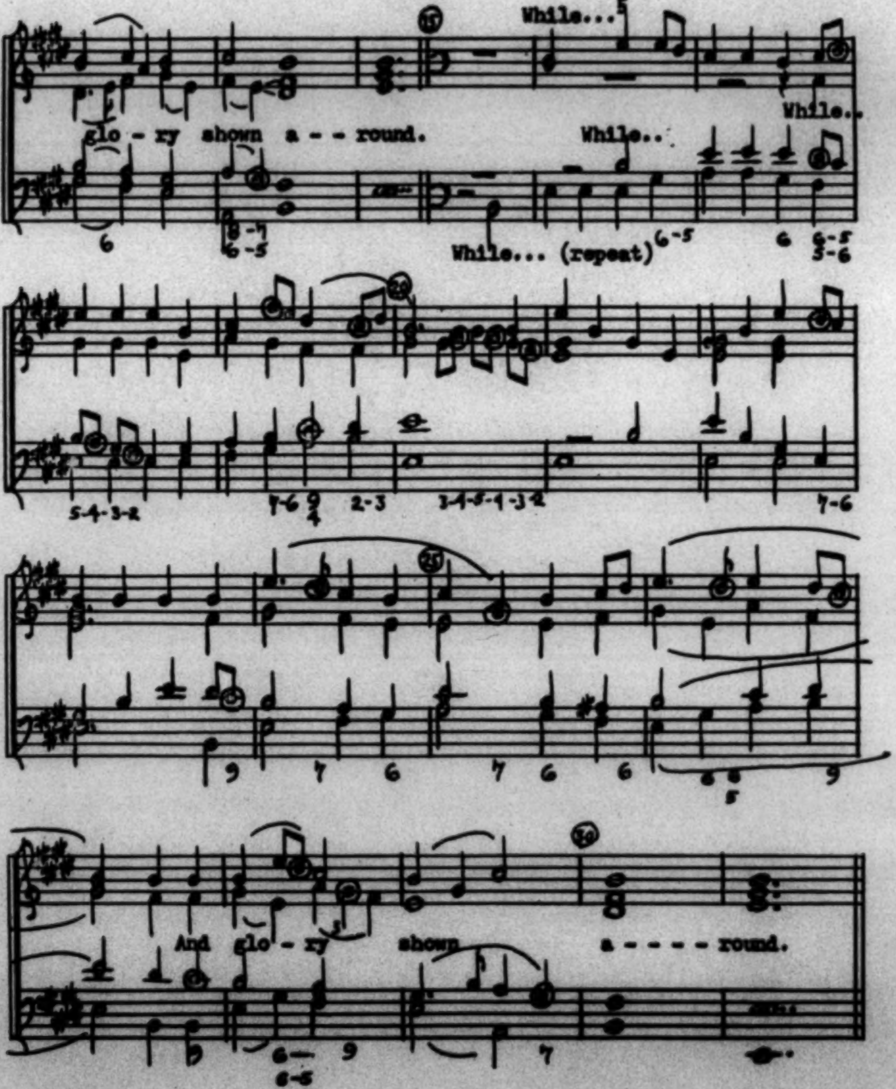
BETHLEHEM

fuging-tune, 8686
Nahum Tate

William Billings
Billings, Singing-Masters Assistant, 1778.


5
While shep-herds watched their flocks by night, All seat - ed
air
9 6 9
7 4 7 4
7 7 6 6
7 6
5
10
on the ground; The an - gel of the Lord came down and
7
4 6
4
7 6 6

XUM

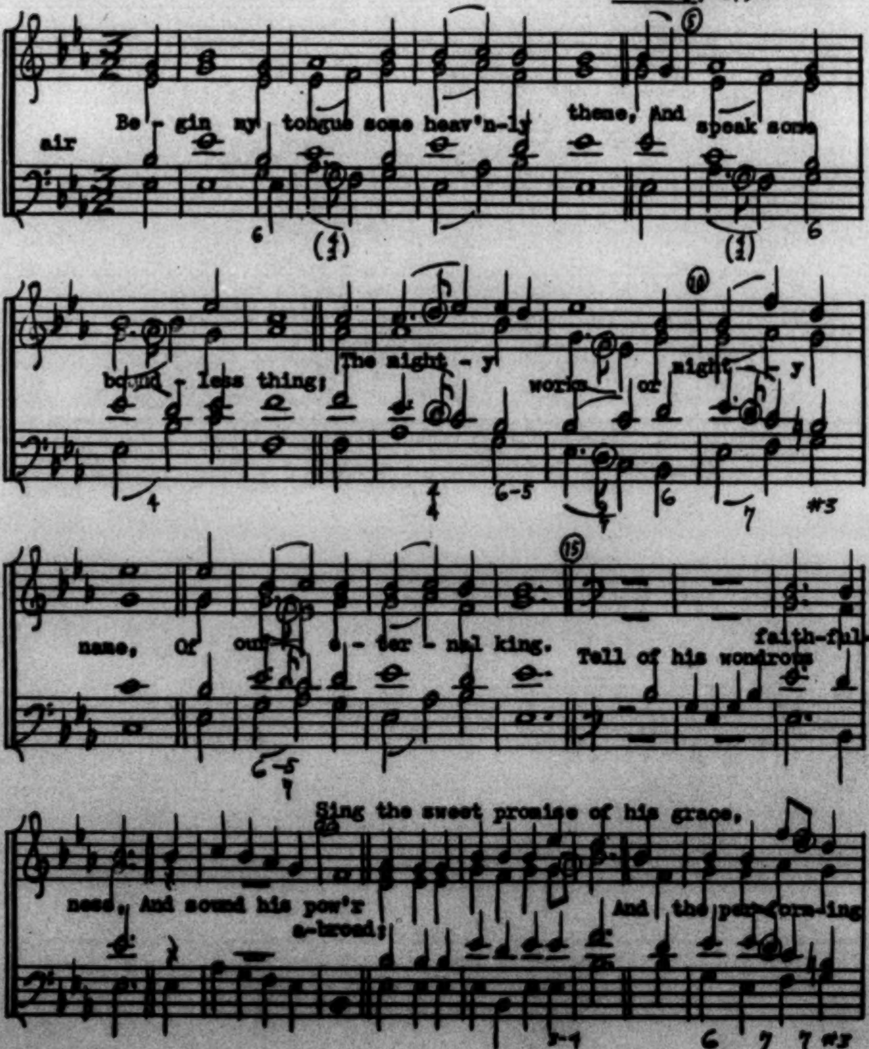

15
While...
While...
glo - ry shown a - - round.
While...
While... (repeat)
6
6-5
6
6-5
5-6
20
5-4-3-2
7-6
9
4
2-3
3-4-5-4-3-2
7-6
25
9
7
6
7
6
6
6
5
9
30
And glo - ry shown a - - - - round.
6
6-5
9
7

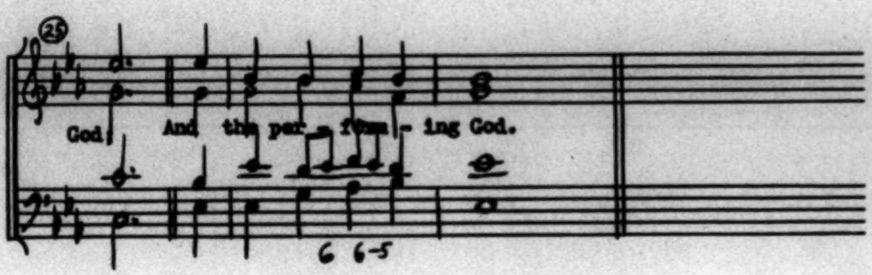
XUM

BELLINGHAM

tune with extension, 8686D
hymn 69, bk. II, Isaac Watts

William Billings
Billings, Continental Harmony, 1794.

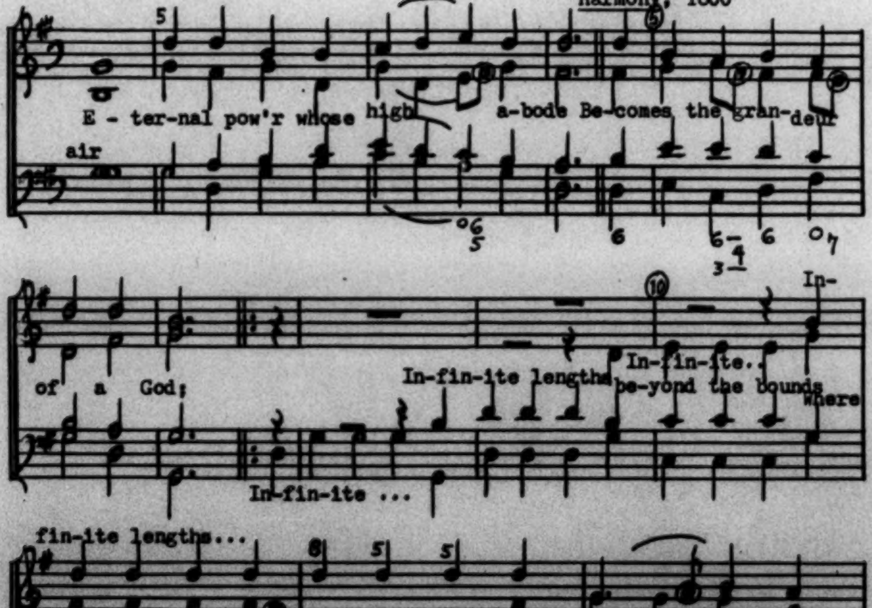

⑤
air
Be - gin my tongue some heav'n-ly theme, And speak some
6
(4/2)
6
(4/2)
6
⑩
bound - less thing; The migh - ty works or migh - - y
4
4/4
6-5
6/4
6
7
#3
⑮
name, Of our e - ter - nal king. Tell of his wondrous faith-ful-
6-5/4
ness, And sound his pow'r a-broad; Sing the sweet promise of his grace, And the per-form-ing
5-4
6
7
7
#3

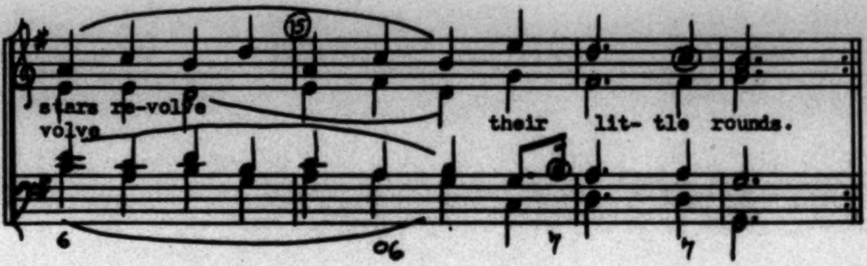

25
God; And the per - form - ing God.
6 6-5

BLUE HILL

fuging-tune, 8888

Daniel Belknap
Belknap, Evangelical Harmony, 1800

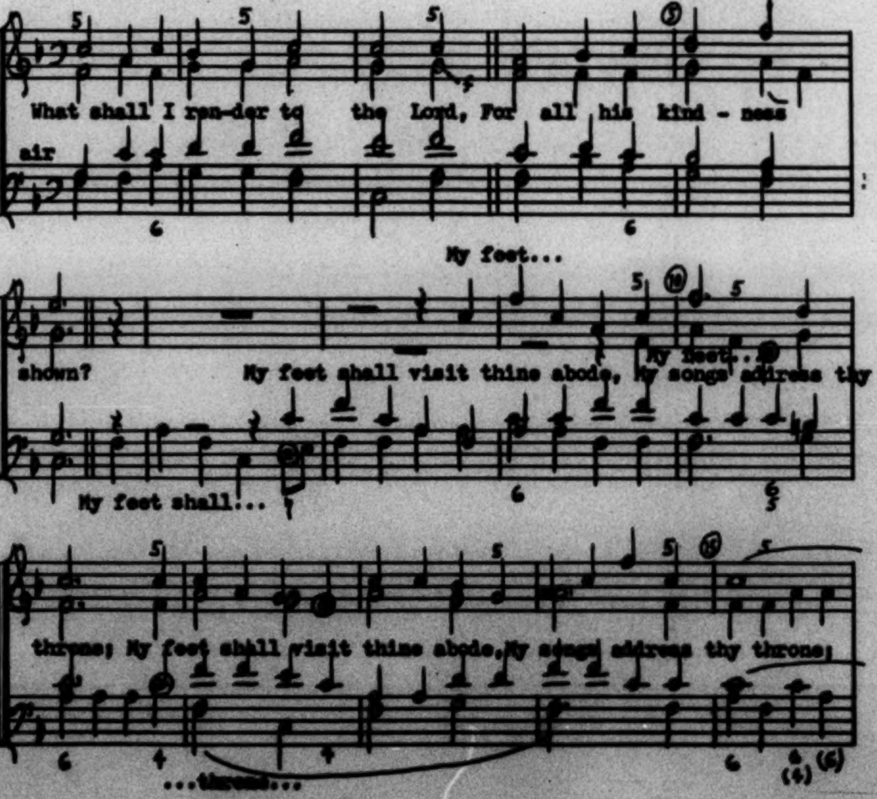

5
E - ter-nal pow'r whose high a-bode Be-comes the gran-deur
air
6 5
6 6 6 7
of a God;
10
In-fin-ite lengths be-yond the bounds
In-fin-ite..
In-
Where
In-fin-ite ...
fin-ite lengths...
stars re-volve their lit-tle rounds, Where stars re-
lit-tle rounds, Where
6-7

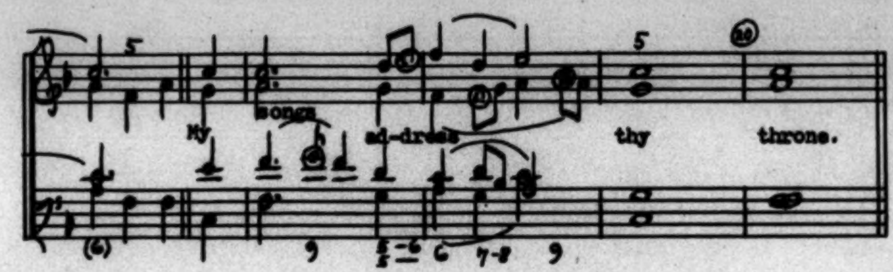

⑮
stars re-volve
volve
their lit- tle rounds.
6
06
7
7

BOSTON

fuging-tune, 8686
from Ps. 116, Isaac Watts

Louis Edson
Atwill, NYCSH, [1795]

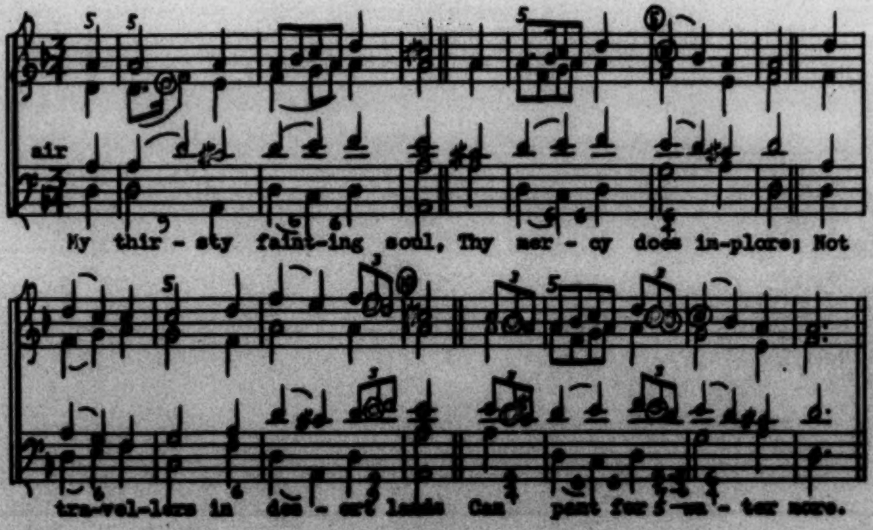

5 5 5 ⑤
What shall I ren-der to the Lord, For all his kind - ness
air
6 6
My feet...
shown? My feet shall visit thine abode, My songs address thy
My feet...
My feet shall...
6
5 ⑩ 5
6 5
5 5 5 ⑮ 5
throne; My feet shall visit thine abode, My songs address thy throne;
6 4 4 6 6 (4) (6)
...throne...


My songs ad-dress thy throne.
(6)
9
7-8
9

BROOKFIELD

plain tune, 6686

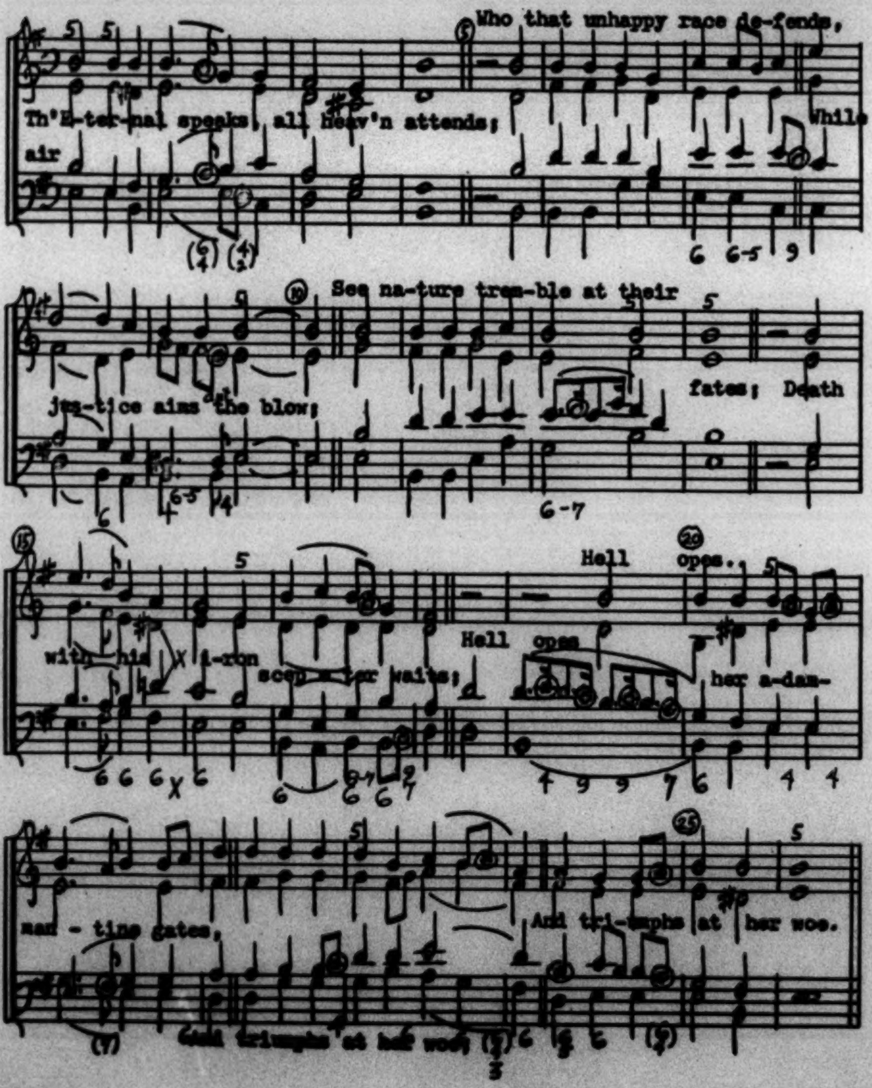
Chandler,
Atwill, NYCSH, [1795]


air
My thir - sty faint-ing soul, Thy mer - cy does in-plore; Not
tra-vel-lers in des - ert lands Can pant for wa - ter more.

BUCKLAND

tune with extension, 8868886

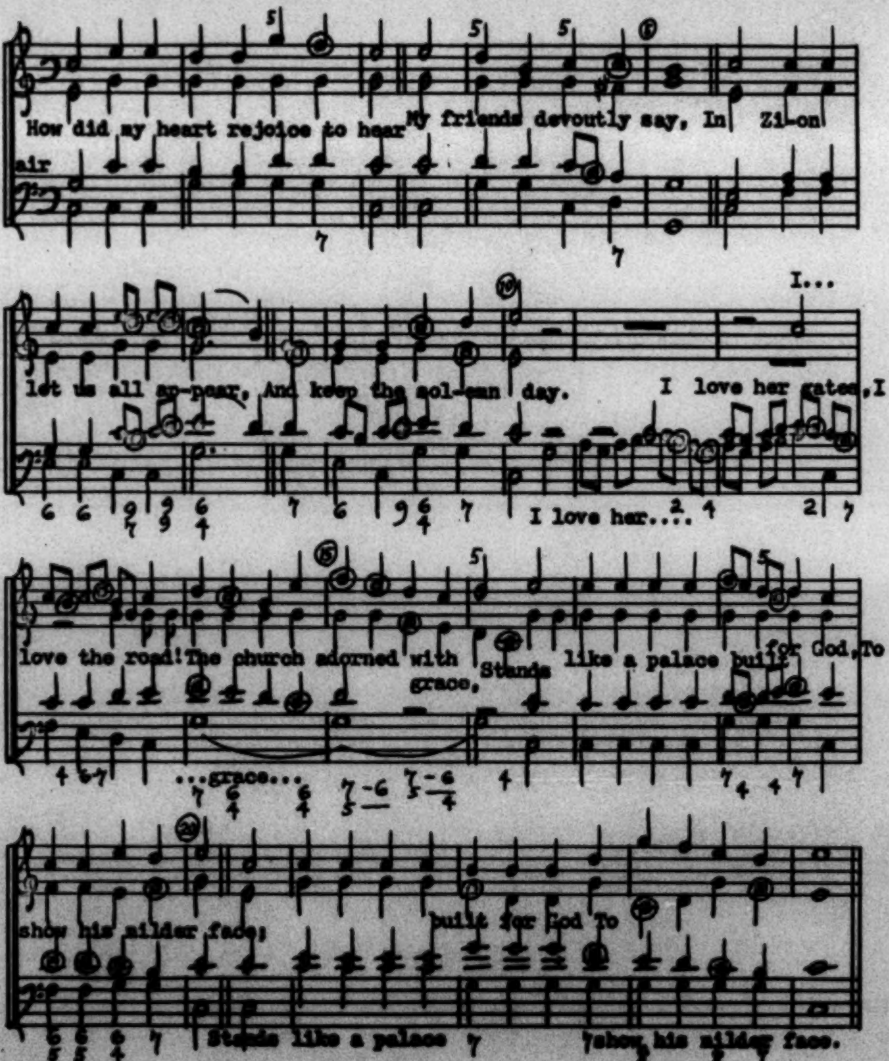
Oliver Brownson
Brownson, Select Harmony, [1783].


Th'E-ter-nal speaks, all Heav'n attends;
Who that unhappy race de-fends,
While
air
jus-tice aims the blow;
See na-ture trem-ble at their
fates; Death
with his i-ron scep-ter waits;
Hell opes
Hell opes,
her a-dam-
man - tine gates,
And tri-umphs at her woe.
And triumphs at her woe;
5
10
15
20
25

CANTON

fuging-tune, 8686D
from Ps. 122, Isaac Watts

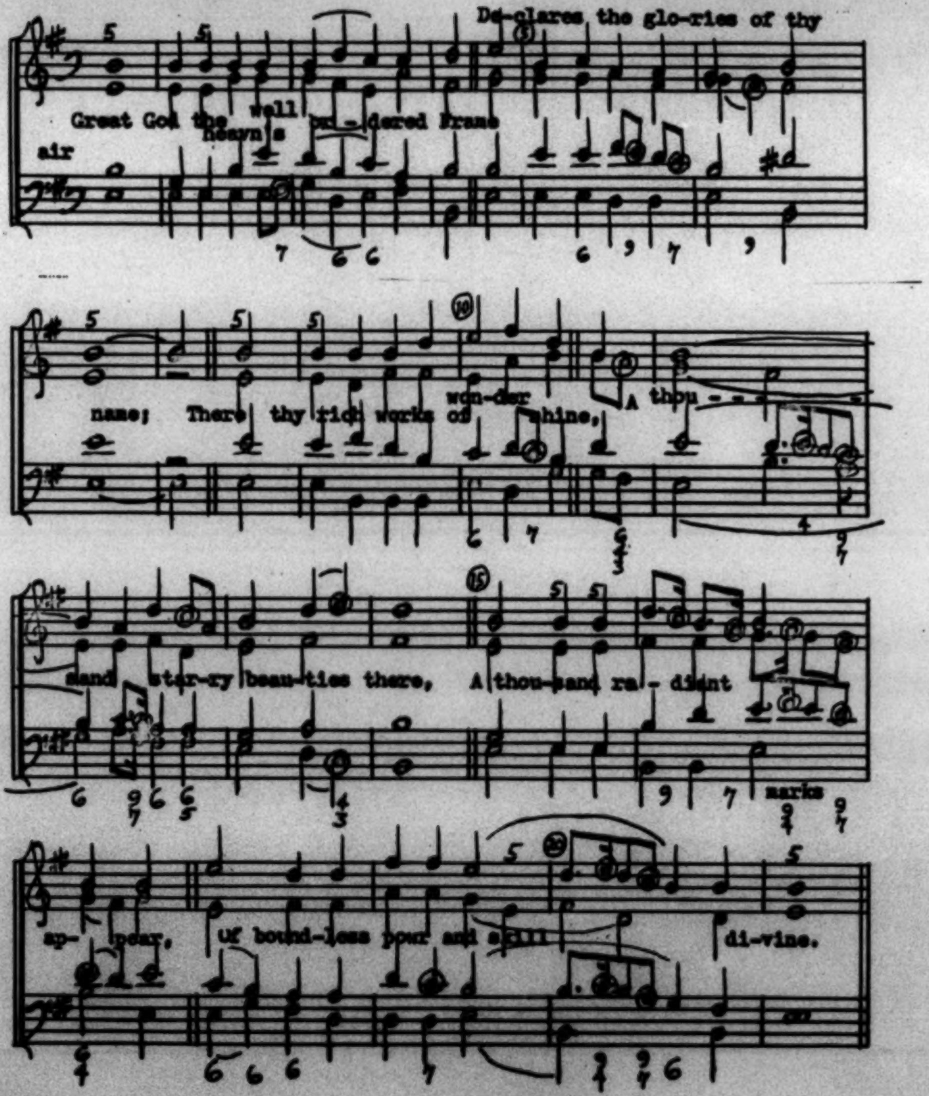
Oliver Holden
[Holden], MCSM, 1800.


How did my heart rejoice to hear My friends devoutly say, In Zi-on
air
let us all ap-pear, And keep the sol-emn day.
I...
I love her gates, I
I love her....
love the road! The church adorned with grace,
Stands like a palace built for God, To
...grace...
show his milder face;
built for God To
Stands like a palace
show his milder face.

COLCHESTER

plain tune, 888888
from Ps. 19, Isaac Watts

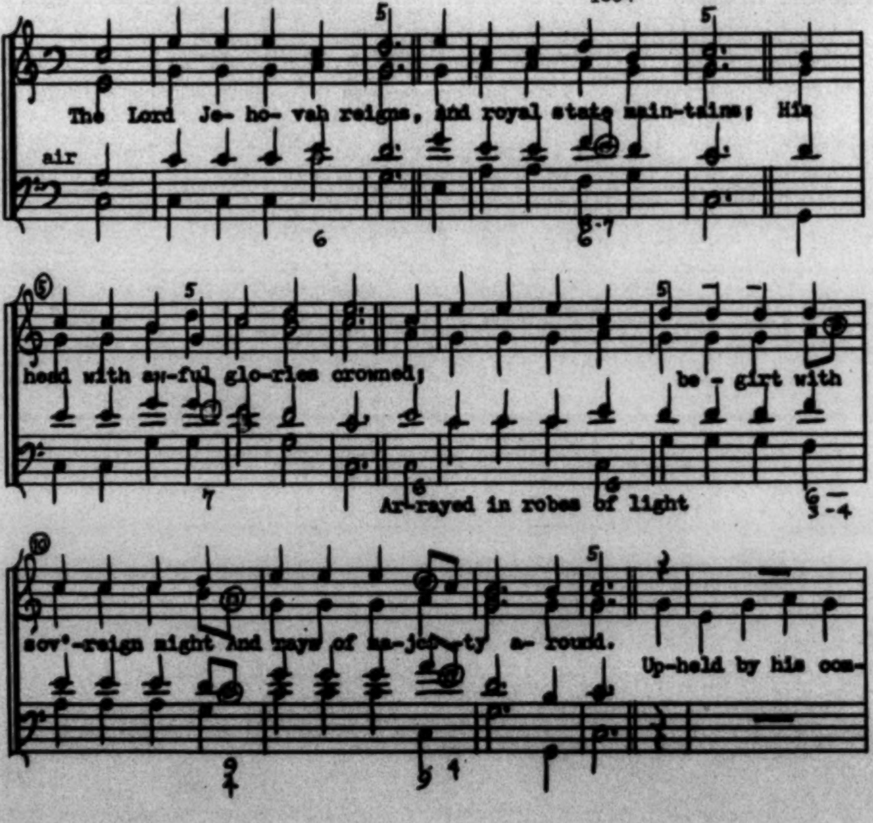
Oliver Brownson
Brownson, Select Harmony, [1783].


Great God the heav'n's well or-dered frame
De-clares the glo-ries of thy
air
name; There thy rich works of won-der shine,
A thou-sand star-ry beau-ties there,
A thou-sand ra-diant marks
ap-pear,
Of bound-less pow'r and skill di-vine.

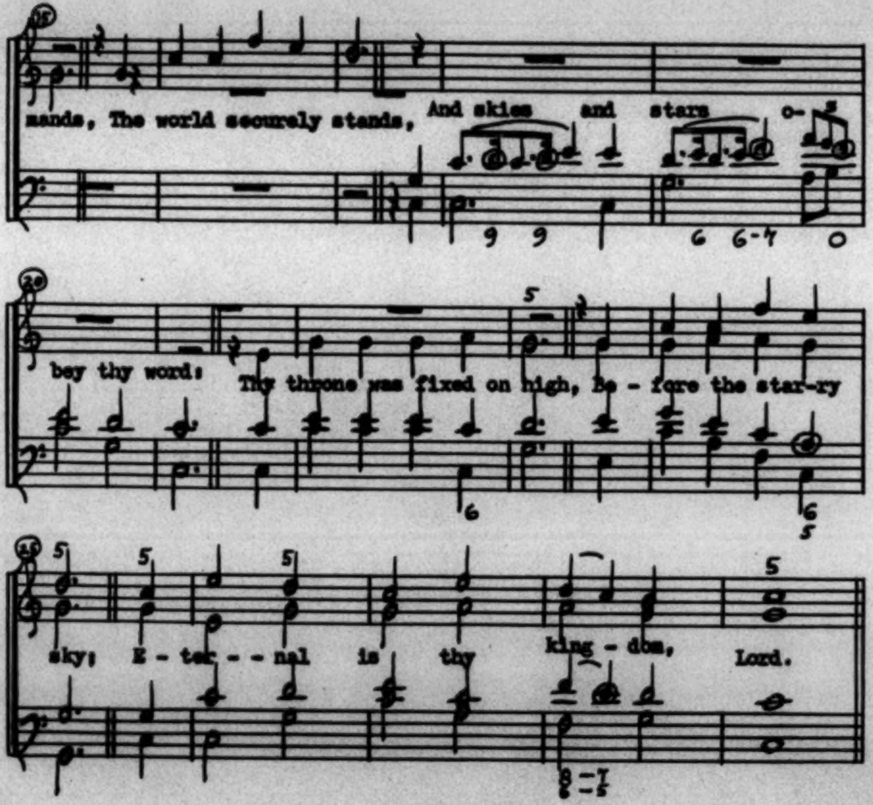
COLUMBIA

plain tune, 668668D
from Ps. 93, Isaac Watts

Stephen Jenks
Jenks, Delights of Harmony,
1804


air
The Lord Je- ho- vah reigns, And royal state main-tains; His
head with aw-ful glo-ries crowned; be - girt with
Ar-rayed in robes of light
sov'-reign might And rays of ma-jes-ty a- round.
Up-held by his com-
⑤
⑩

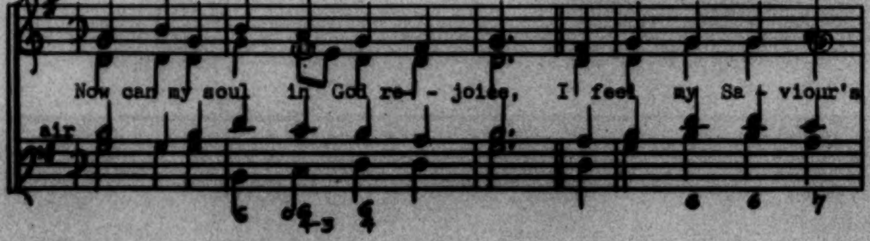
XUM

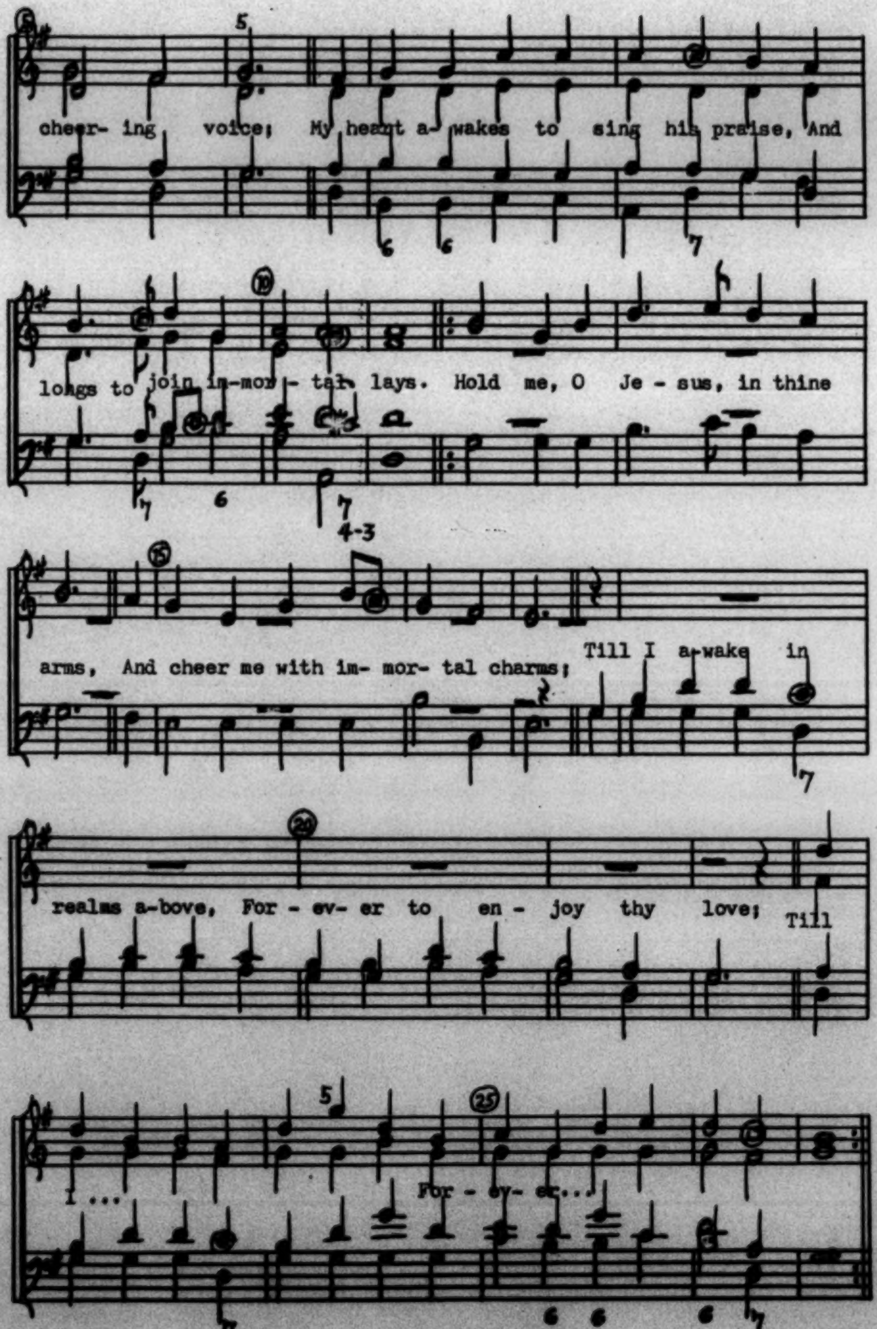

mands, The world securely stands, And skies and stars o- bey thy word; Thy throne was fixed on high, Be - fore the star-ry sky; E - ter - - nal is thy king - dom, Lord.

CONFIDENCE

tune with extension, 8888D

Oliver Holden
Worcester Collection, 1797


Now can my soul in God re - joice, I feel my Sa - viour's
air

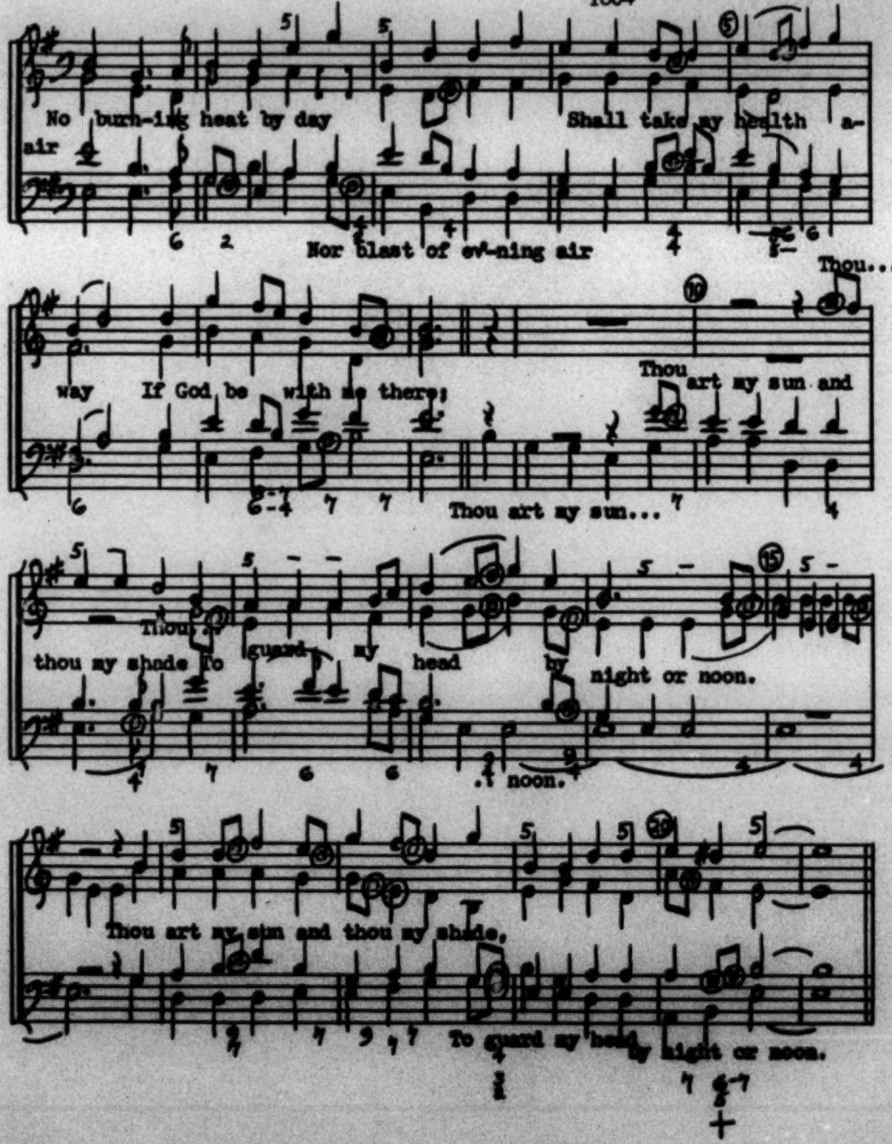

cheer- ing voice; My heart a- wakes to sing his praise, And
longs to join im-mor - tal lays. Hold me, O Je - sus, in thine
arms, And cheer me with im- mor- tal charms; Till I a-wake in
realms a-bove, For - ev- er to en - joy thy love; Till
I ...
For - ev- er...
5
6 6 7
7 6 7
4-3
7
5
7 6 6 6 7
(15)
(20)
(25)

XUM

DELIGHT

fuging-tune, 666688

Coan
Jenks, Delights of Harmony,
1804



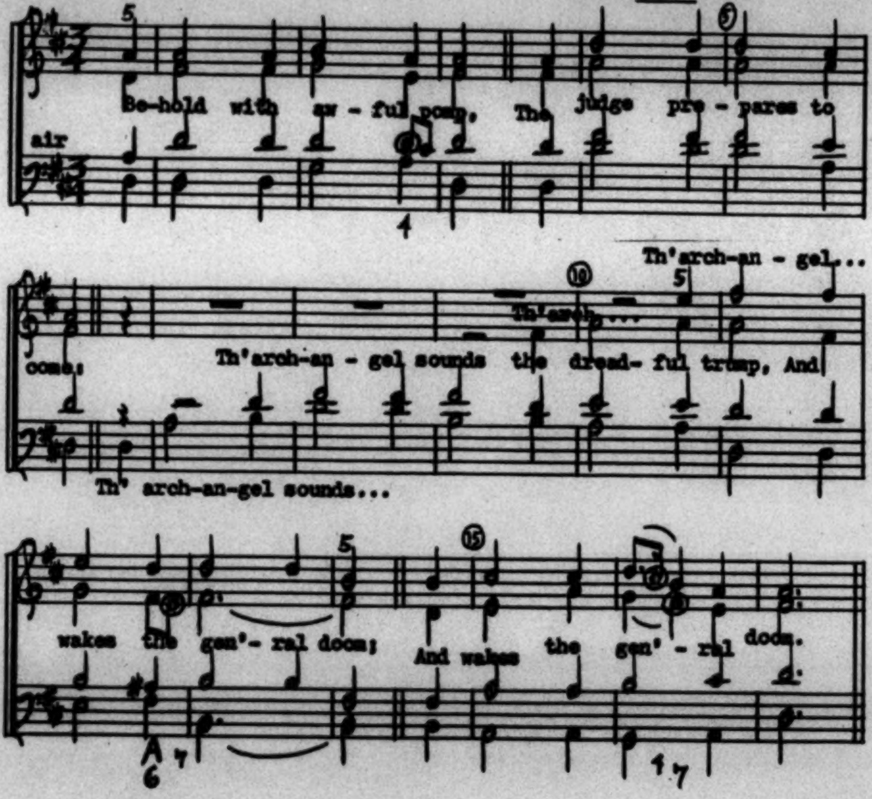
No burn-ing heat by day
Shall take my health a-
air
Nor blast of ev'-ning air
Thou...
way If God be with me there;
Thou art my sun and
Thou art my sun...
thou my shade To guard my head by night or noon.
Thou
noon.
Thou art my sun and thou my shade,
To guard my head by night or noon.

XUM

DOOMSDAY

fuging-tune, 6686

Abraham Wood
Mann, NCSH, 1797

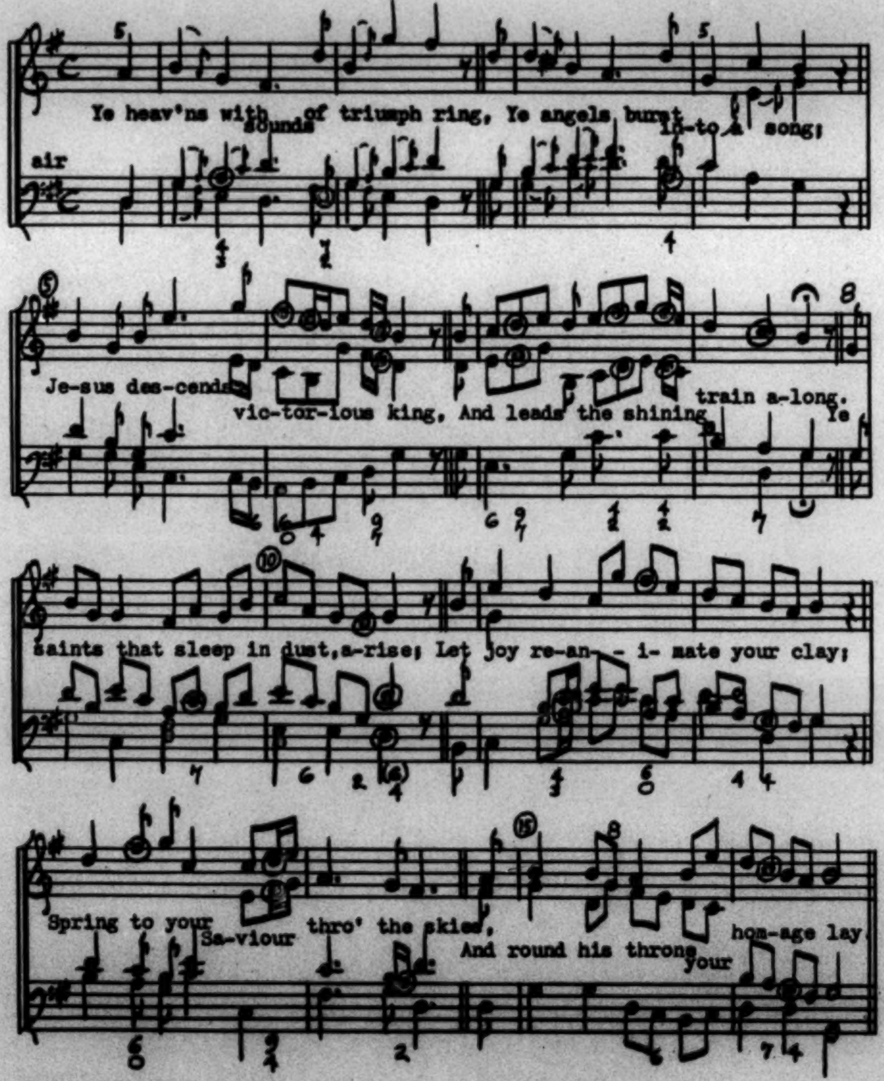

5
⑤
Be-hold with aw - ful pomp, The judge pre - pares to
air
4
Th'arch-an - gel...
⑩
5
Th'arch...
come;
Th'arch-an - gel sounds the dread- ful trump, And
Th' arch-an-gel sounds...
5
⑮
wakes the gen'- ral doom; And wakes the gen' - ral doom.
A
6
7
4 7

XUM

EDINBURGH

plain tune, 8888D

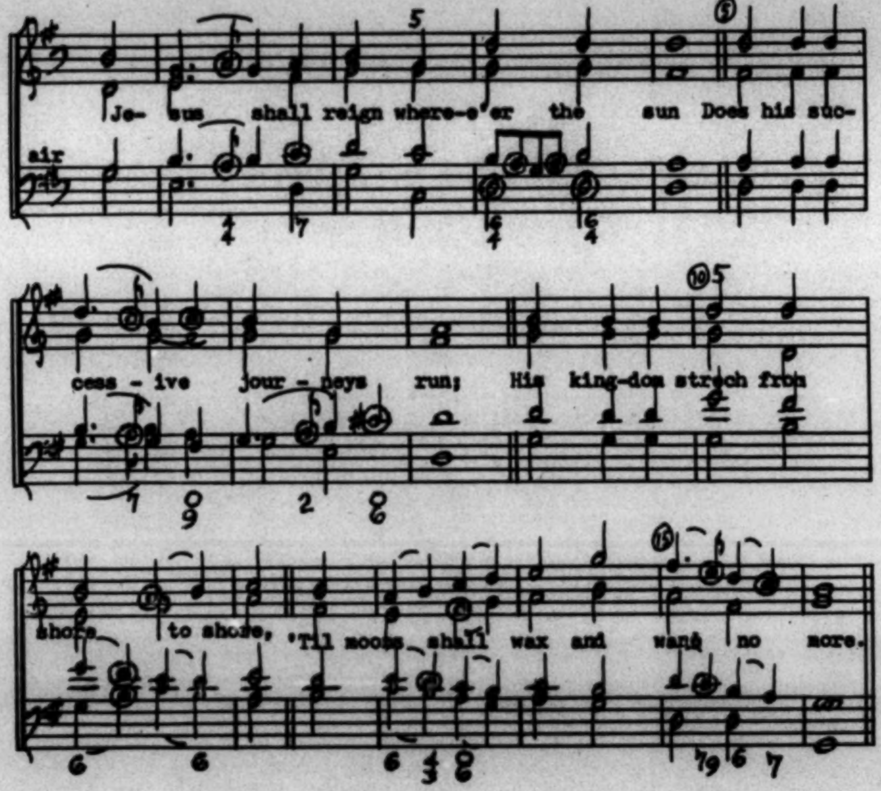
Samuel Holyoke
Pilsbury, USSH, 1799


air
Ye heav'ns with sounds of triumph ring, Ye angels burst in-to a song;
Je-sus des-cends vic-tor-ious king, And leads the shining train a-long. Ye
saints that sleep in dust, a-rise; Let joy re-an- - i- mate your clay;
Spring to your Sa-viour thro' the skies, And round his throne your hom-age lay.

FAIRLEE

plain tune, 8888
from Ps. 72, Isaac Watts

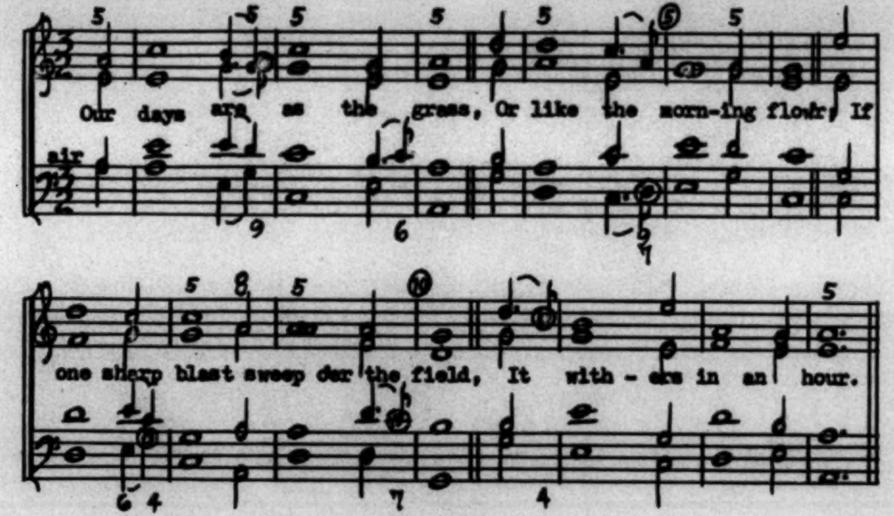
Oliver Holden
[Holden], MCSM, 1800.


Je- sus shall reign where-e'er the sun Does his suc-
air
cess - ive jour - neys run; His king-dom strech from
shore to shore, 'Til moons shall wax and wane no more.

FRANKLIN

plain tune, 6686
from Ps. 103, Isaac Watts

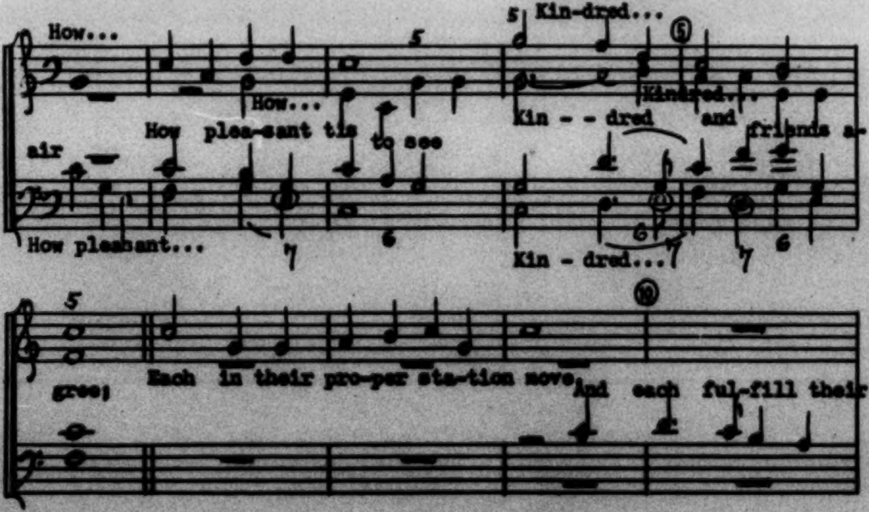
A. Cook
Benham, Federal Harmony, 1790

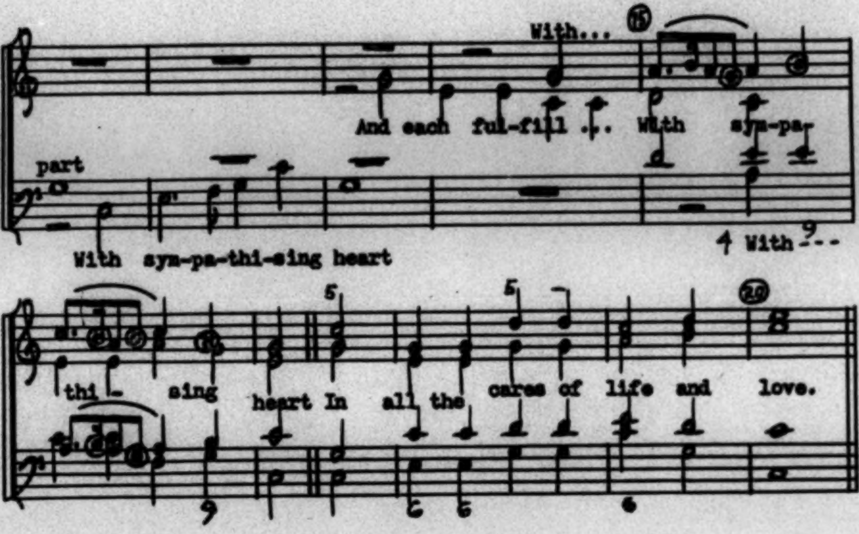

Our days are as the grass, Or like the morn-ing flow'r; If
air
one sharp blast sweep o'er the field, It with - ers in an hour.

FRIENDSHIP

fuging-tune, 668668
from Ps. 133, Isaac Watts

Isaac Cook
Benham, Federal Harmony, 1790

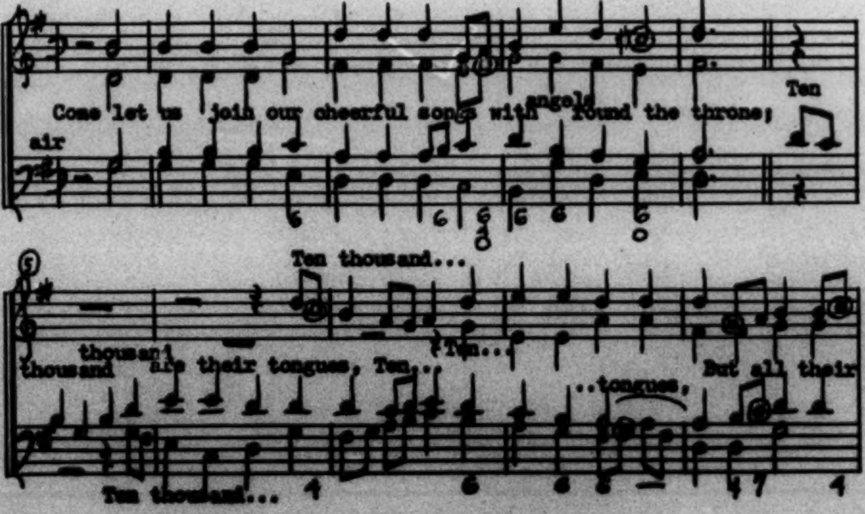

How...
Kin-dred...
How...
Kindred...
How plea-sant 'tis to see
Kin - - dred and friends a-
air
How pleasant...
Kin - dred...
gree;
Each in their pro-per sta-tion move, And each ful-fill their


With...
15
And each ful-fill ... With sym-pa
part
With sym-pa-thi-sing heart
4 With 9---
5
5
20
thi - sing heart In all the cares of life and love.
9
6 6
6

GEORGIA

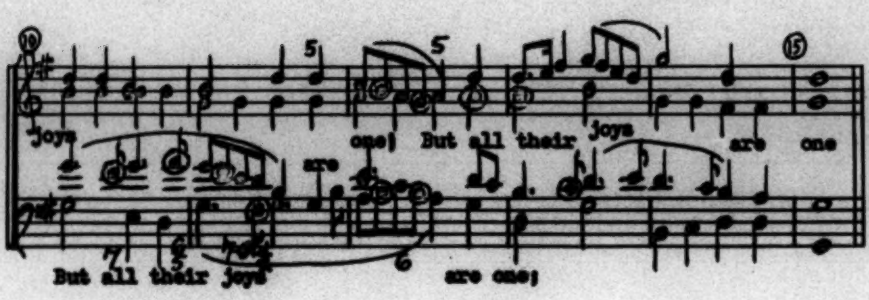
fuging-tune, 8686
hymn 62, bk. I, Isaac Watts

Thomas Lee
Brownson, Select Harmony, [1783].


Come let us join our cheerful songs with angels round the throne; Ten
air
6 6 6 6 6 6
3 0
5
Ten thousand...
thousand thousand are their tongues, Ten...
Ten...
..tongues,
But all their
Ten thousand...
4 6 6 6 4 7 4

XUM

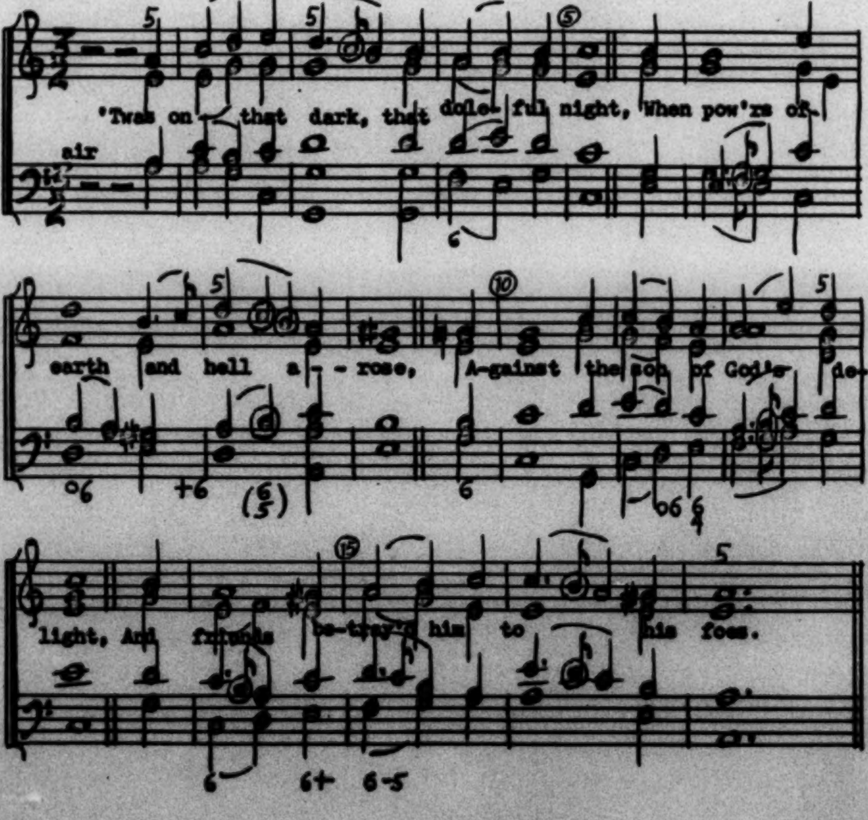
XUM


joys
are
one; But all their joys are one
But all their joys are one;

GETHSEMANE

plain tune, 8888

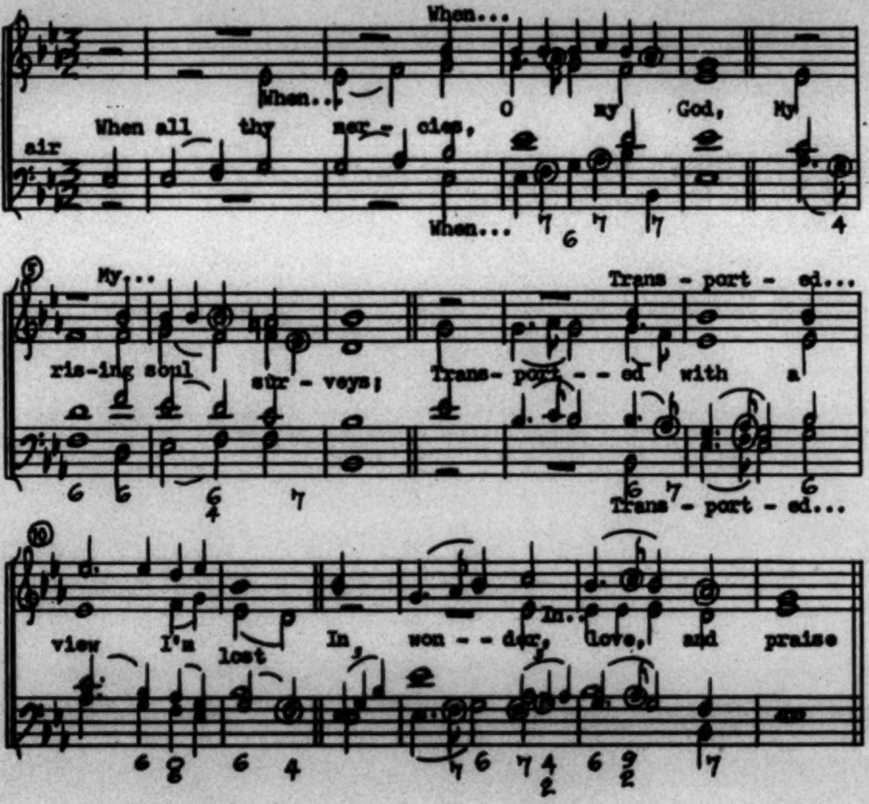
Supply Belcher
Belcher, Harmony of Maine,
1794


air
'Twas on that dark, that dole-ful night, When pow'rs of
earth and hell a-rose, A-gainst the son of God's de-
light, And friends be-tray'd him to his foes.

GENEVA

fuging-tune, 8686
Addison

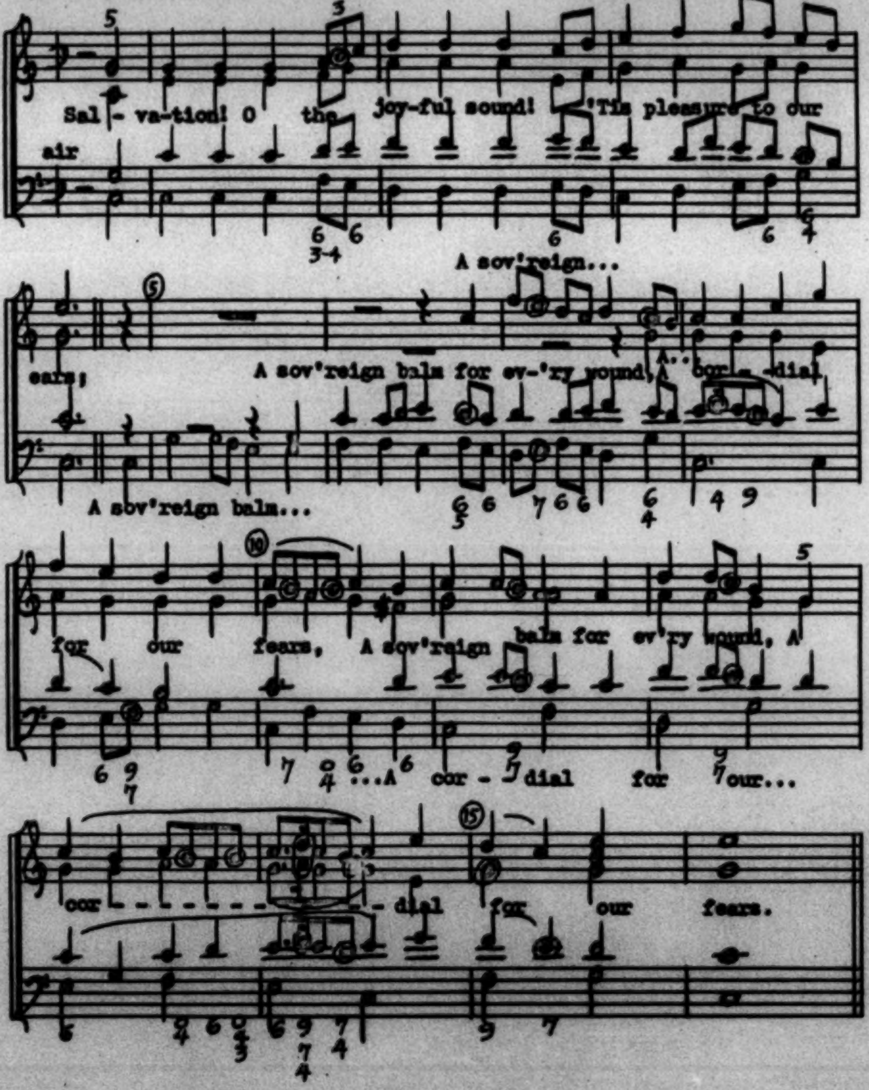
Cole
[Holden,] Plain Psalmody, 1800


When...
When...
air
When all thy mer - cies, O my God, My
When...
⑤
My...
rising soul sur - veys; Trans - port - - ed with a
Trans - port - ed...
Trans - port - ed...
⑩
view I'm lost In, won - - der, love, and praise
In...
7 6 7 7 4
6 6 6 4 7
6 7 6
6 6 8 6 4 7 6 7 4 2 6 9 2 7

GILEAD

fuging-tune, 8686
hymn 88, bk. II, Isaac Watts

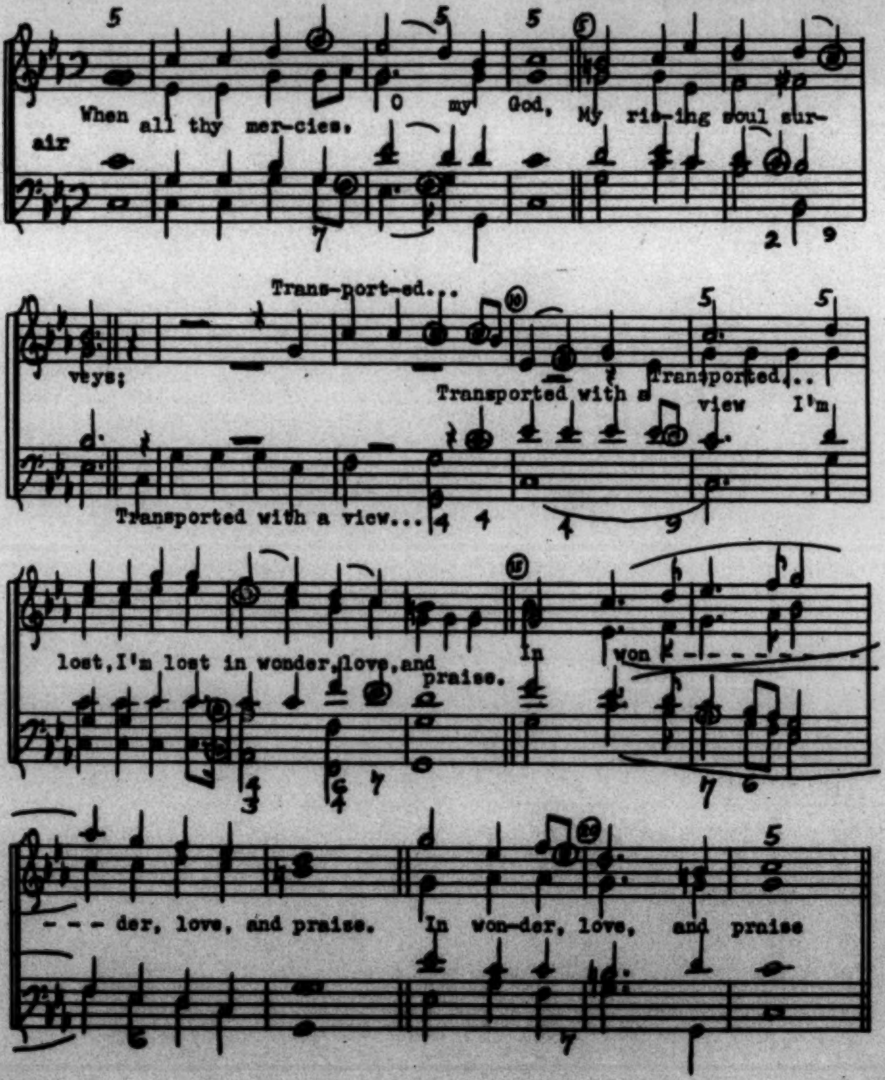
William Billings
Billings, *Continental Harmony*, 1794


Sal - va-tion! O the joy-ful sound! 'Tis pleasure to our
air
ears;
A sov'reign...
A sov'reign balm for ev-'ry wound, A... cor - dial
A sov'reign balm...
for our fears, A sov'reign balm for ev'ry wound, A
...A cor - dial for our...
cor - dial for our fears.

GRATITUDE

fuging-tune, 8686
Addison

Alexander Gillet
Atwill, NYCSH, [1795]

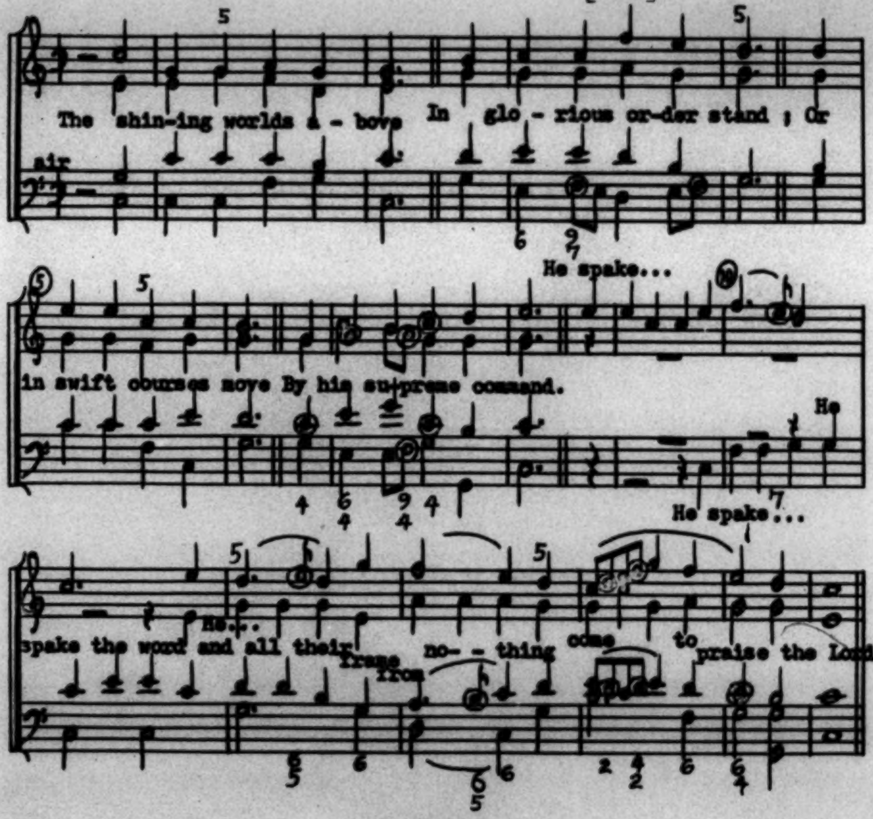

When all thy mer-cies, O my God, My ris-ing soul sur-
air
veys;
Trans-port-ed...
Transported with a view I'm
Transported...
Transported with a view...
lost, I'm lost in wonder, love, and praise.
In won - - - - - - - - - der, love, and praise.
In won-der, love, and praise
5
7
2
9
4
6
3
10
15
20

XUM

HEBRON

fuging-tune, 666688

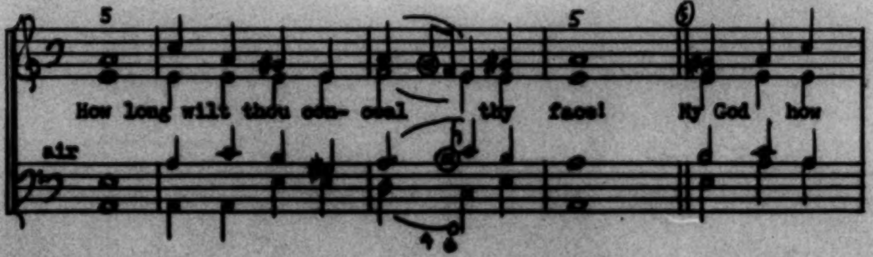
King
Brownson, Select Harmony,
[1783].

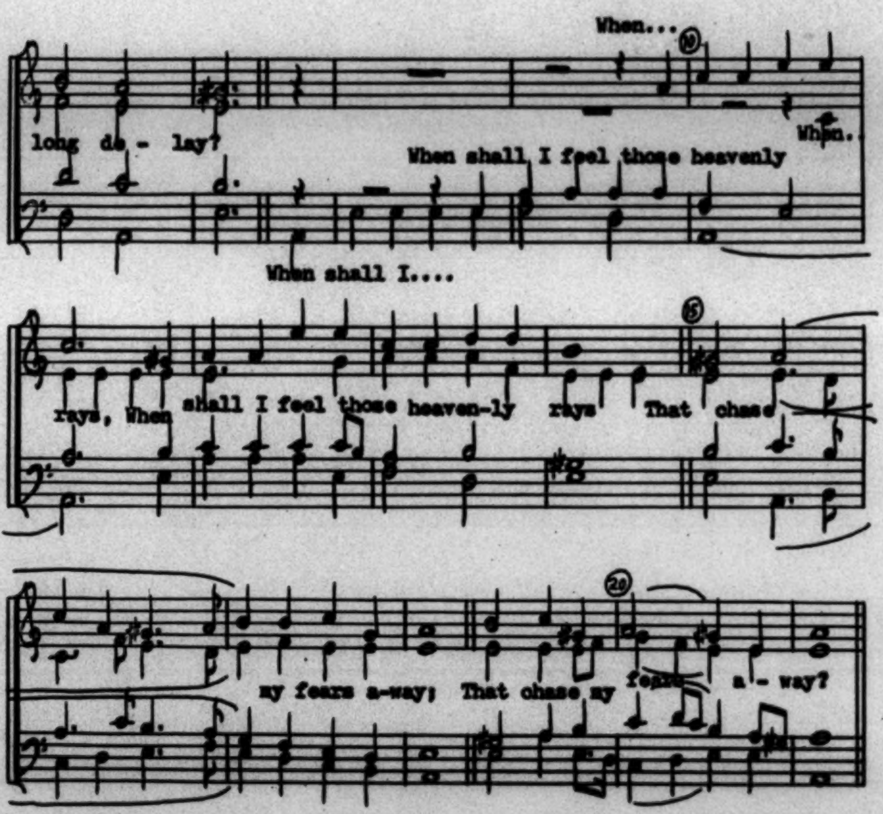

The shin-ing worlds a - bove In glo - rious or-der stand ; Or
air
He spake...
in swift courses move By his su-preme command.
He
He spake...
He...
spake the word and all their frame from no- - thing come to praise the Lord.

HILLSBOROUGH

fuging-tune, 8686
from Ps. 13, Isaac Watts

A. King
Atwill, NYCSH, [1795]

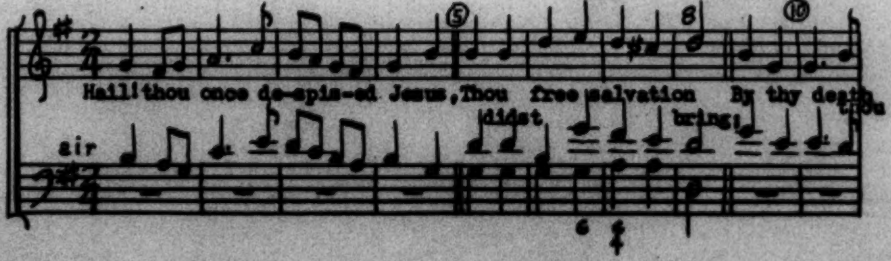

How long wilt thou con- ceal thy face! My God how
air

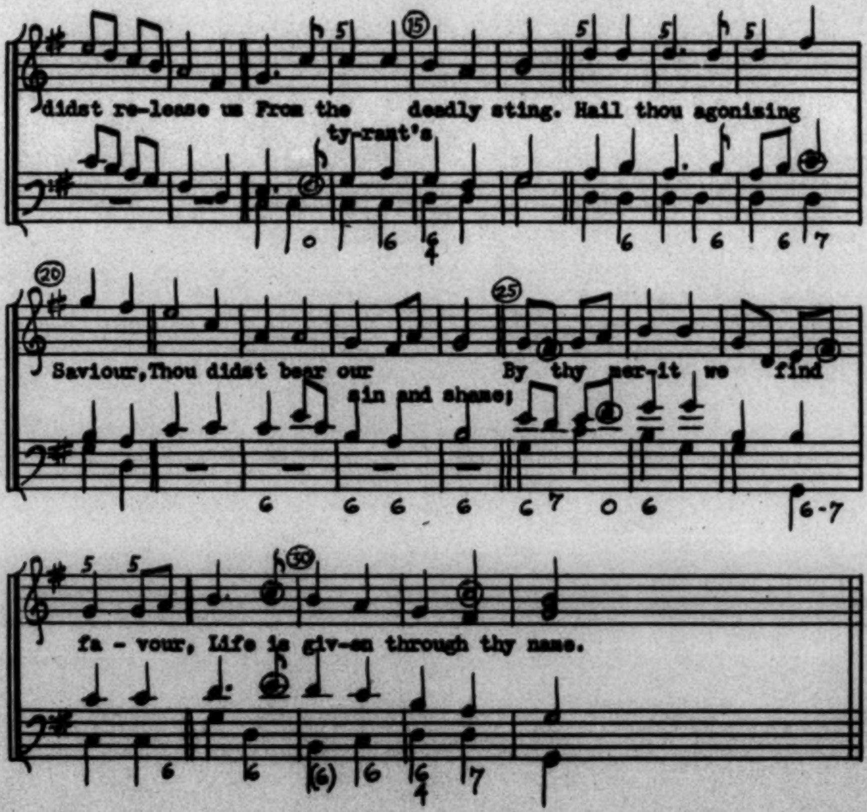

When...
long de - lay?
When shall I feel those heavenly
When..
When shall I....
rays, When shall I feel those heaven-ly rays That chase
my fears a-way; That chase my fears a - way?

IMMANUEL

plain tune, 8787D
Rippon's Collection

Samuel Babcock
[Holden] Plain Psalmody,
1800

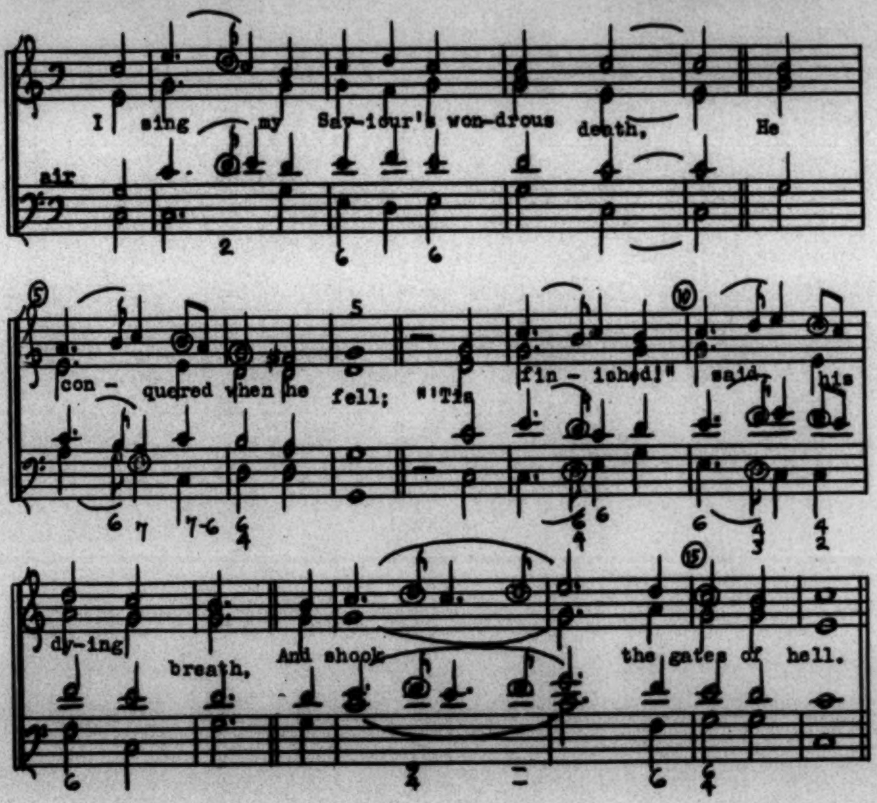

Hail! thou once de-spis-ed Jesus, Thou didst free salvation bring; By thy death thou
air
6
4


didst re-lease us From the tyrant's deadly sting. Hail thou agonising
Saviour, Thou didst bear our sin and shame; By thy mer-it we find
fa - vour, Life is giv-en through thy name.
15
20
25
30

LEVERETT-STREET

plain tune, 8686
Hymn 114, bk.II, Isaac Watts

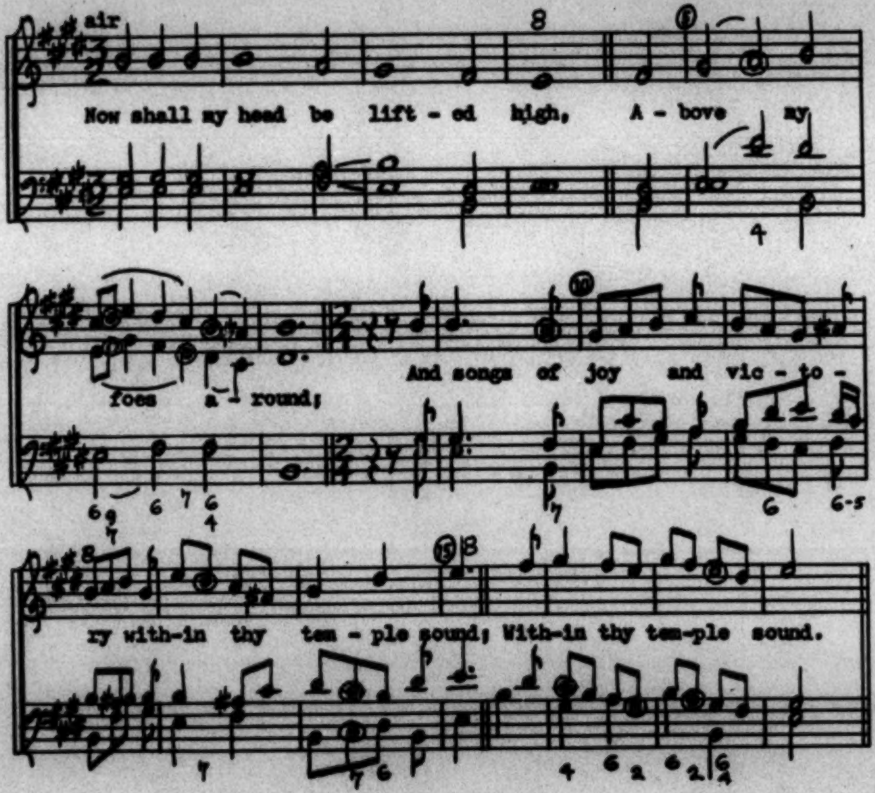
Isaac Lane
Village Harmony, 1798


air
I sing my Sav-iour's won-drous death, He
con - quered when he fell; "'Tis fin - ished!" said his
dy-ing breath, And shook the gates of hell.
⑤
⑩
⑮

MALDEN

tune with extension, 8686

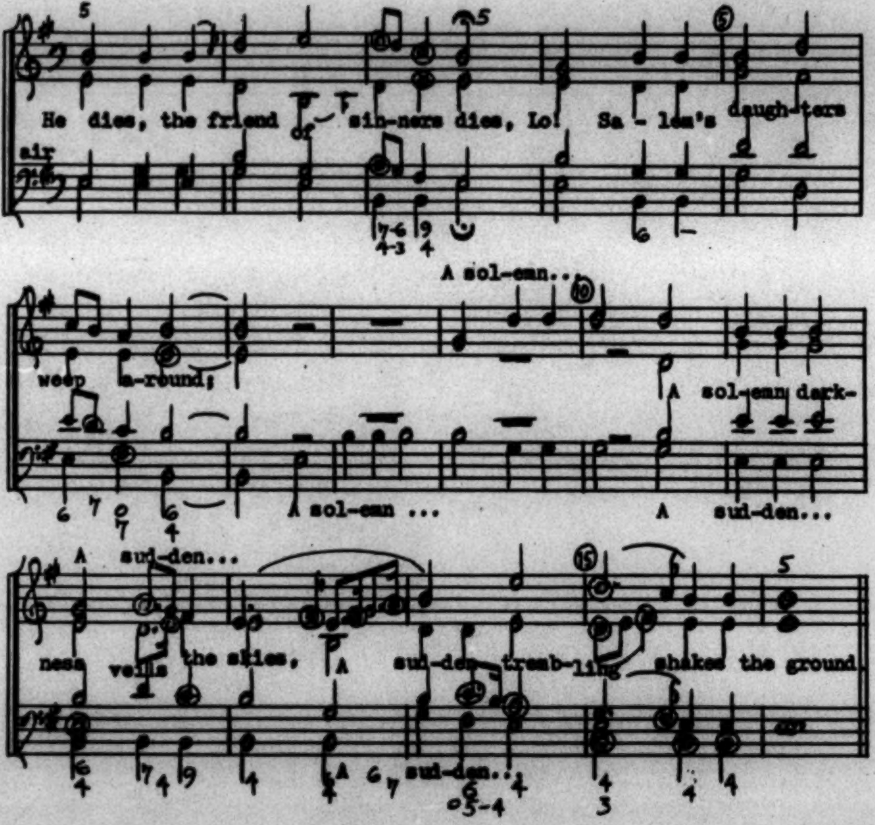
Jacob Kimball
Village Harmony, 1798


air
8
Now shall my head be lift - ed high, A - bove my
4
foes a - round; And songs of joy and vic - to -
6 6 7 6 7 4
7 6 6-5
8
ry with-in thy tem - ple sound; With-in thy tem-ple sound.
7 7 6 4 6 2 6 2 6 4

MORNING

fuging-tune, 8888

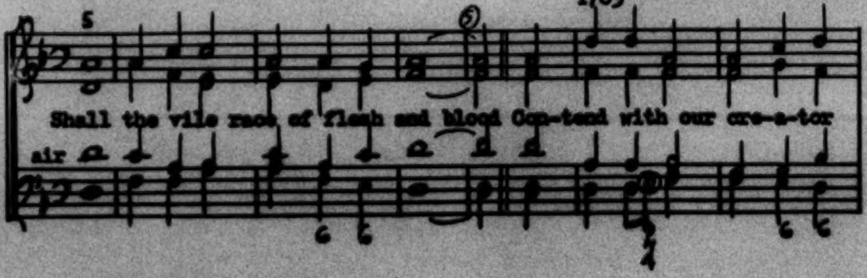
Amos Pilsbury
Pilsbury, USSH, 1799


He dies, the friend of sin-ners dies, Lo! Sa - lem's daugh-ters
air
A sol-emn...
weep a-round;
A sol-emn dark-
A sol-emn ...
A sud-den...
A sud-den...
ness veils the skies, A sud-den tremb-ling shakes the ground.
sud-den...

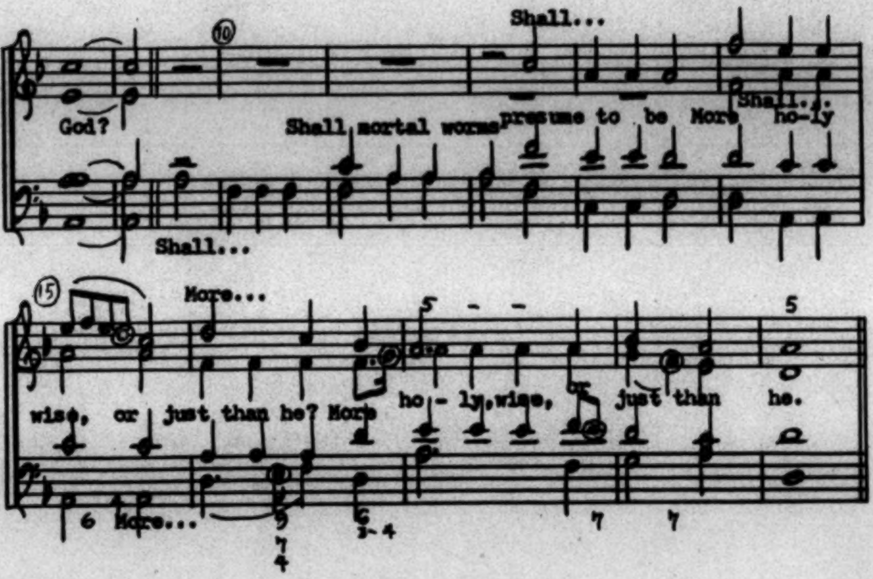
NAPLES

fuging-tune, 8888
hymn 82, bk. I, Isaac Watts

Daniel Read
Read, American Singing Book,
1785


Shall the vile race of flesh and blood Con-tend with our cre-a-tor
air

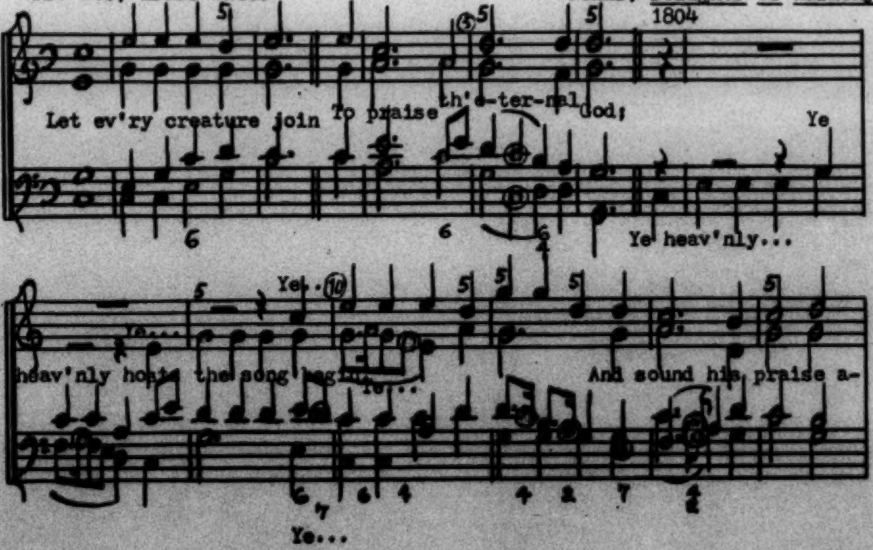
XUM


Shall...
God?
Shall mortal worms presume to be More ho-ly
Shall...
Shall...
More...
wise, or just than he? More ho - ly, wise, or just than he.
More...
6 9 7 4 6 3-4 7 7 5 5

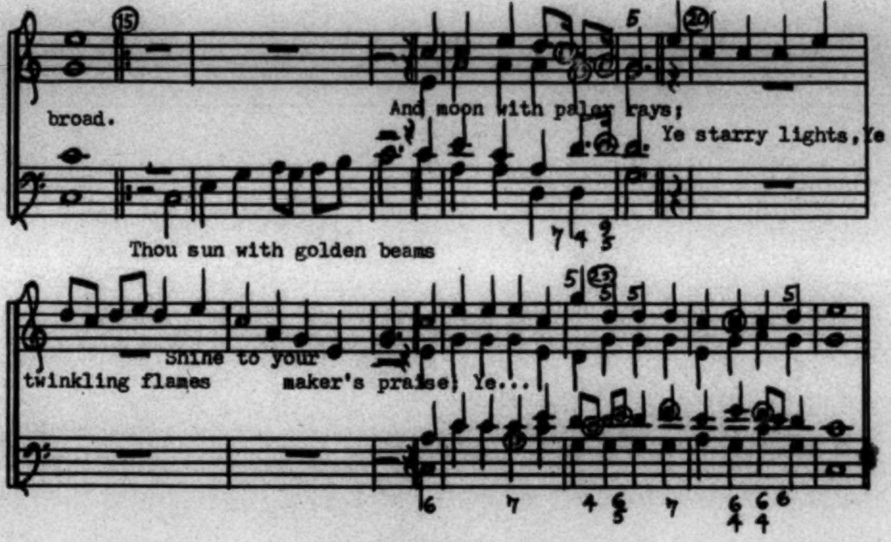
NEWBURGH

fuging-tune, 6686D
Ps. 148, Isaac Watts

Munson
Jenks, Delights of Harmony, 1804


Let ev'ry creature join To praise th'e-ter-nal God;
Ye
Ye heav'nly...
Ye...
Ye...
heav'nly hosts the song begin,
Ye...
And sound his praise a-
Ye...
6 6 6 4 5 5 5 6 7 6 4 4 2 7 4 2 5 5 5 5 5

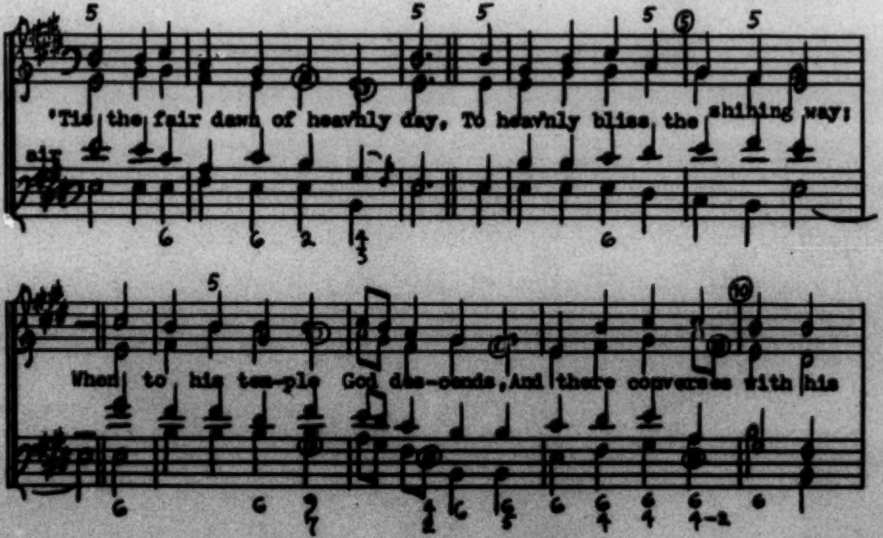
XUM

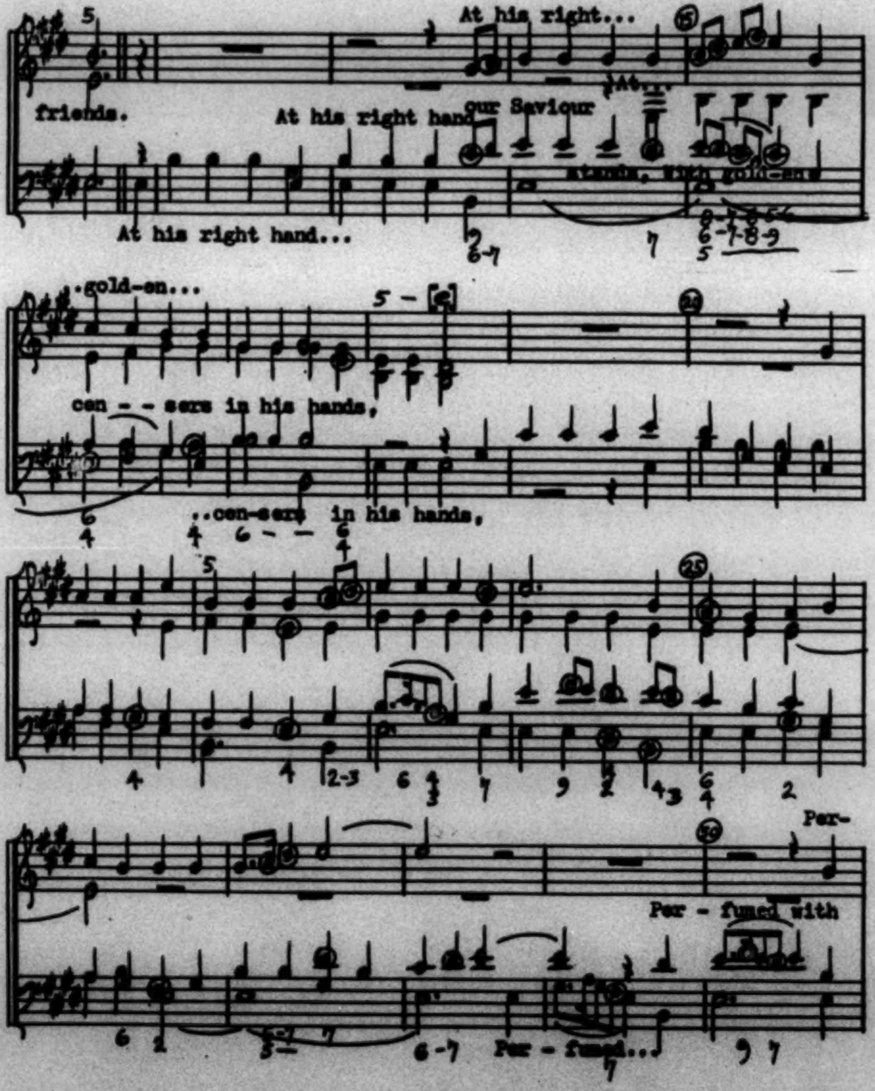

broad.
And moon with paler rays;
Ye starry lights, Ye
Thou sun with golden beams
Shine to your
twinkling flames
maker's praise; Ye...

NEW HAMPSHIRE

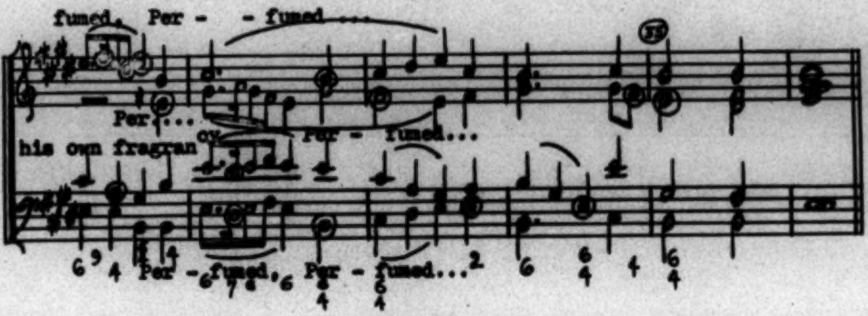
fuging-tune, 8888D

Amos Pilsbury
Pilsbury, USSH, 1799


'Tis the fair dawn of heav'nly day, To heav'nly bliss the shining way;
air
When to his tem-ple God des-cends, And there converses with his


At his right...
friends.
At his right hand
our Saviour
At...
stands, with gold-en
At his right hand...
.gold-en...
cen - - sers in his hands,
..cen-sers in his hands,
Per-
Per - fumed with
Per - fumed...
15
20
25
30
5
5 – [c]
6-7
7
8-7-8-6
6-7-8-9
5
6
4
4
6 – –
6
4
4
4
2-3
6
4
3
7
9
4
2
4 3
6
4
2
6
2
6-7
5
7
6-7
7
9
7

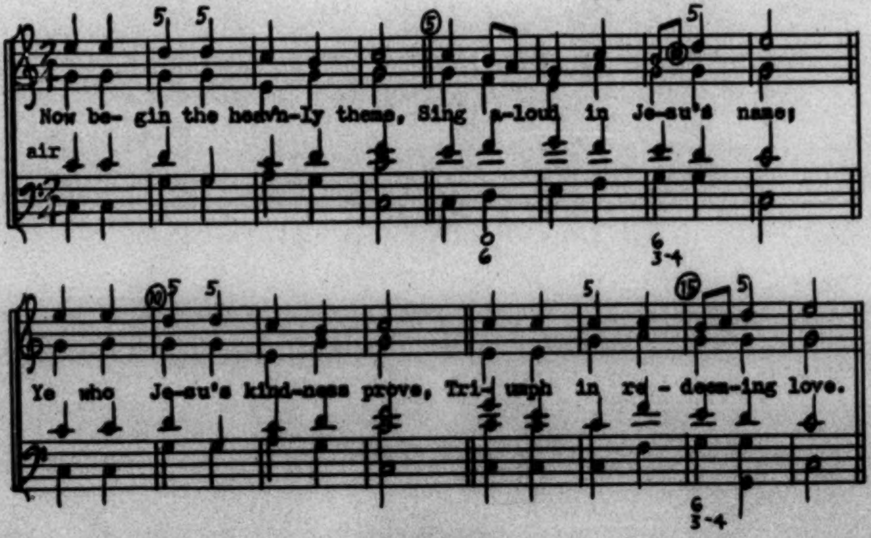
XUM


fumed. Per - - fumed ...
Per...
his own fragrancy
Per - fumed...
Per - fumed, Per - fumed...

NEWARK

plain tune, 7777
hyman 74, George Whitefield

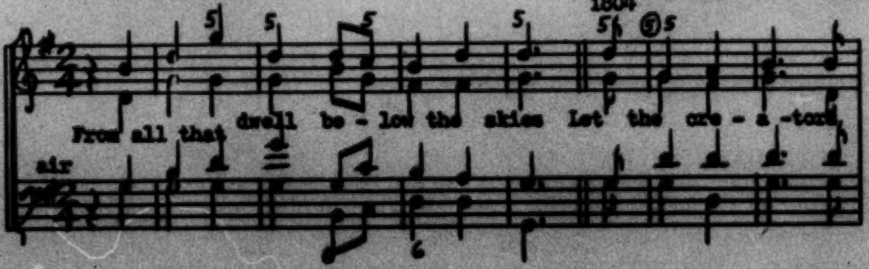
Daniel Read
Read, American Singing Book,
1785

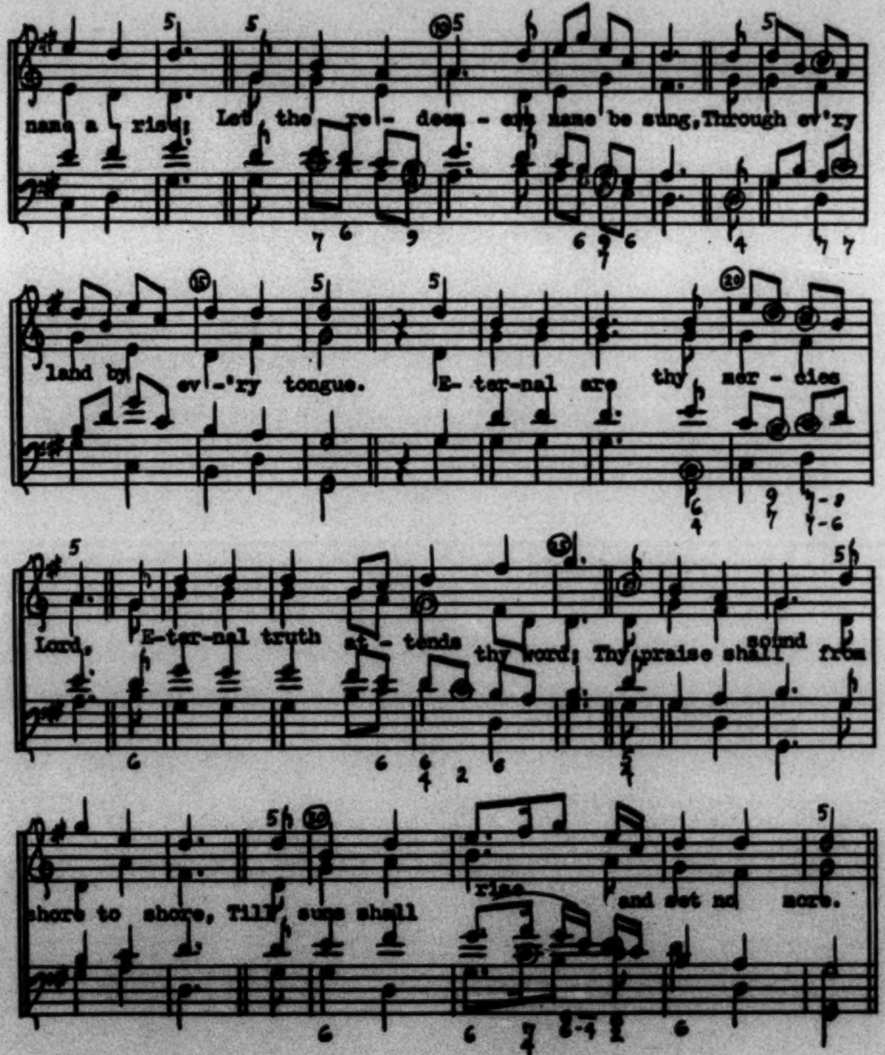

Now be- gin the heav'n-ly theme, Sing a-loud in Je-su's name;
air
Ye who Je-su's kind-ness prove, Tri-umph in re - deem-ing love.

NEW-HARTFORD

plain tune, 8888D
from Ps. 117, Isaac Watts

Stephen Jenks
Jenks, Delights of Harmony,
1804

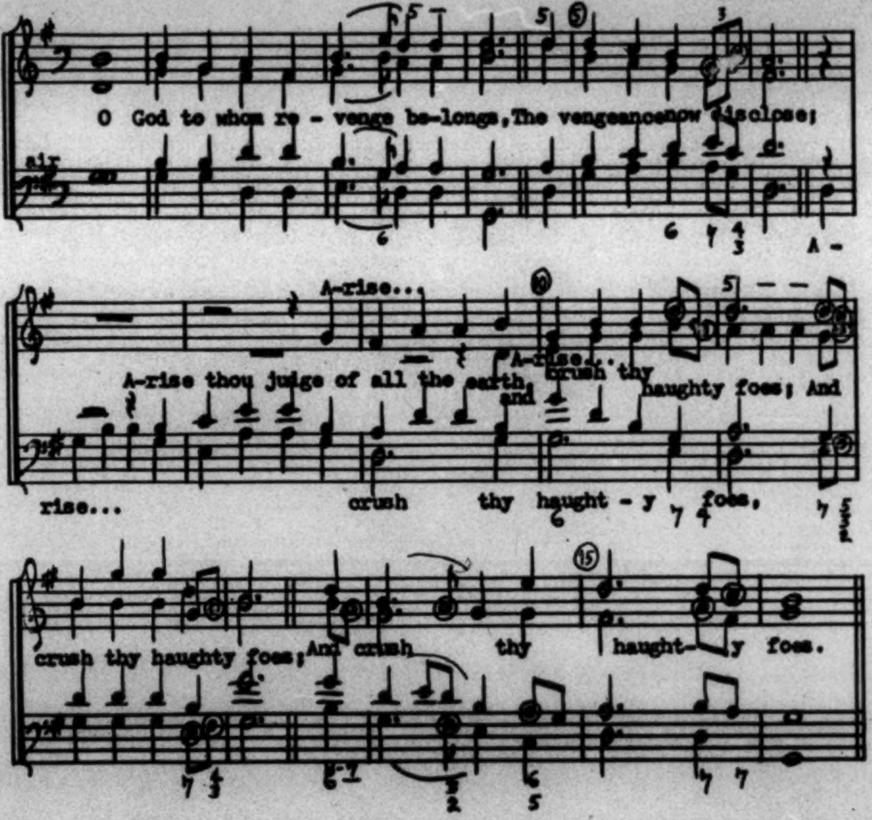

From all that dwell be - low the skies Let the cre - a - ture
air


name a rise; Let the re- deem - ed name be sung, Through ev'ry
land by ev - 'ry tongue. E-ter-nal are thy mer - cies
Lord, E-ter-nal truth at - tends thy word; Thy praise shall sound from
shore to shore, Till suns shall rise and set no more.
⑩
⑮
⑳
㉕
㉚

NORWALK

fuging-tune, 8686
from Ps. 94, Isaac Watts

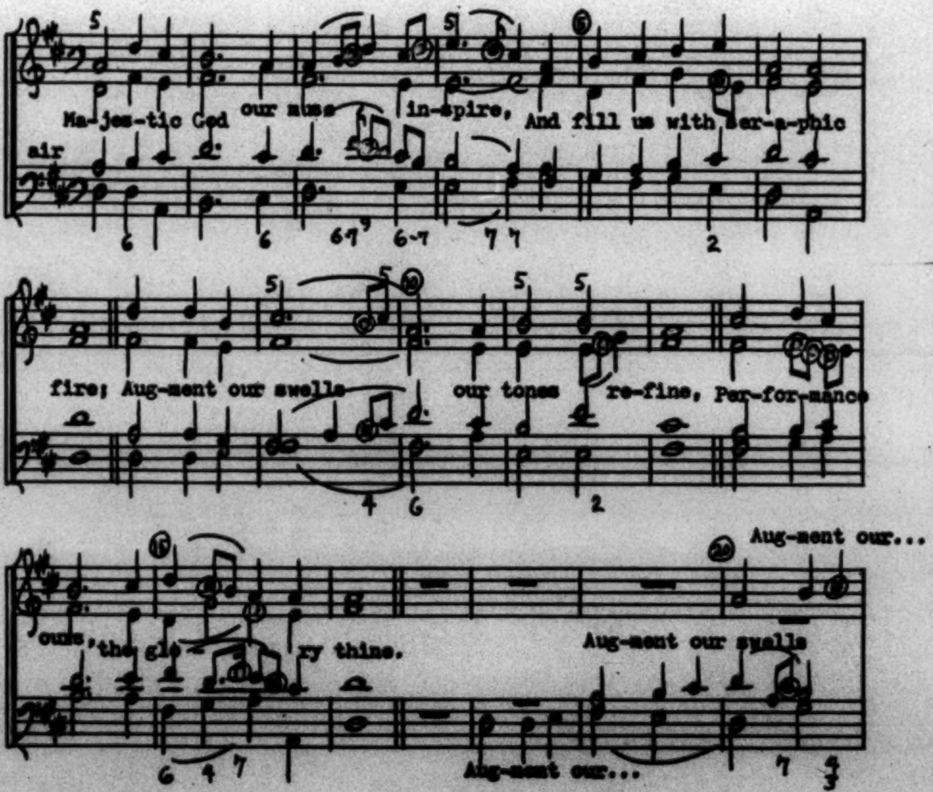
Stephen Jenks
Jenks, Delights of Harmony,
1804

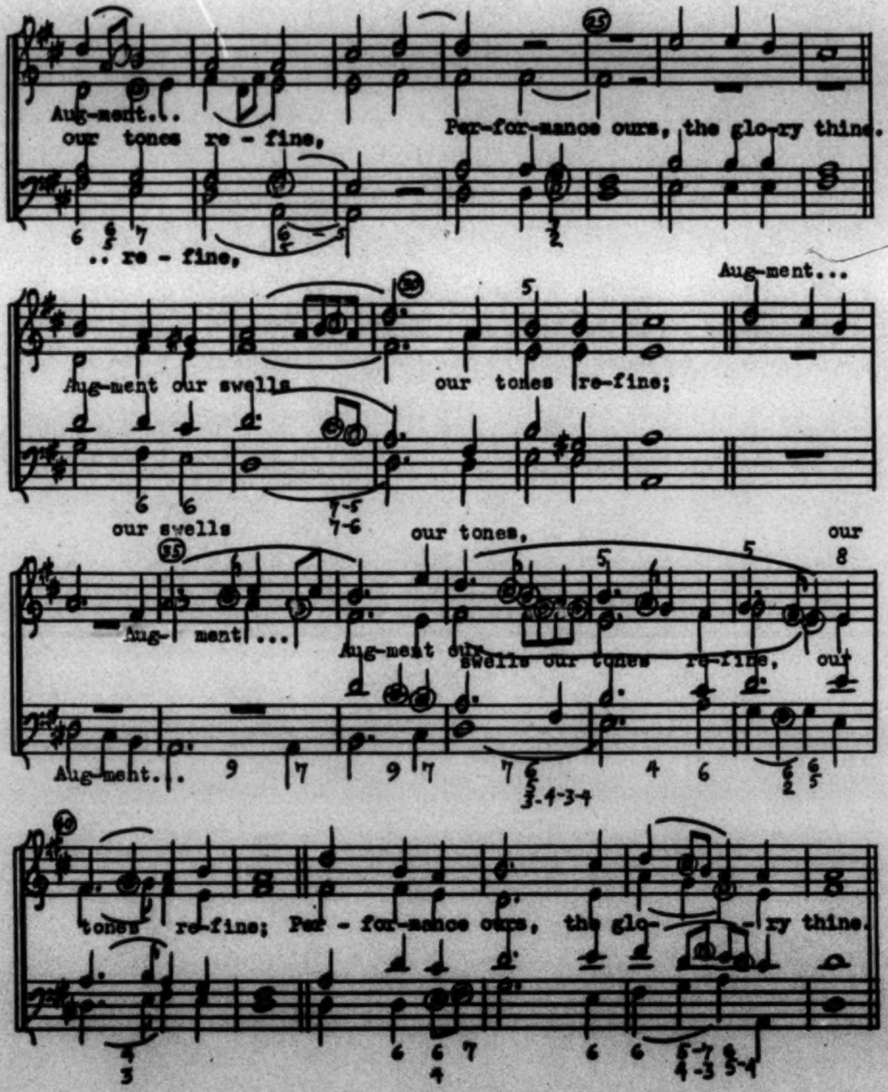

O God to whom re - venge be-longs, The vengeance now disclose;
air
A-rise...
A-rise thou judge of all the earth, And crush thy haughty foes; And
A-rise...
crush thy
rise... crush thy haught - y foes,
crush thy haughty foes; And crush thy haught- y foes.
5 10 15

NO. 1

fuging-tune, 8888

Elias Mann
Mann, NCSH, 1797

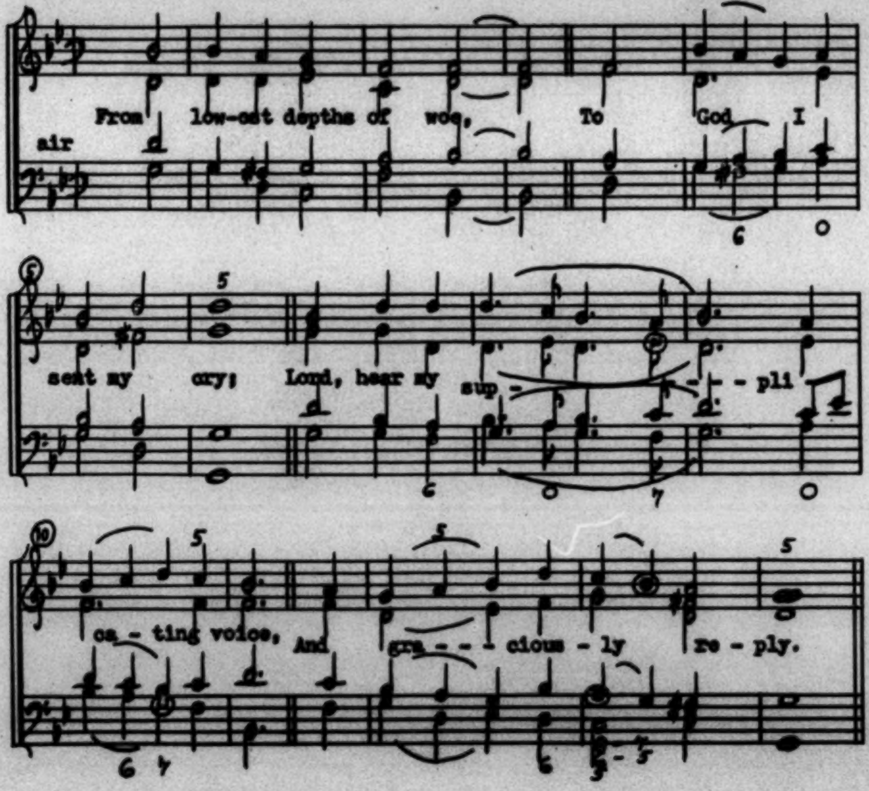

Ma-jes-tic God our muse in-spire, And fill us with ser-a-phic air
fire; Aug-ment our swells our tones re-fine, Per-for-mance
ours, the glo- ry thine.
Aug-ment our...
Aug-ment our swells
Aug-ment our...
5
⑤
⑩
⑮
⑳
6 6 6 7 9 6-7 7 7 2
4 6 2
6 4 7 7 4 3


25
Aug-ment...
our tones re-fine,
Per-for-mance ours, the glo-ry thine.
6 6/5 7 6/5 -5 4/2
.. re-fine,
Aug-ment...
30
Aug-ment our swells our tones re-fine;
6 6 7-5/7-6
our swells our tones, our
35
Aug-ment...
Aug-ment our swells our tones re-fine, our
Aug-ment.. 9 7 9 7 7 6/5/3-4-3-4 4 6 6/2 6/5
40
tones re-fine; Per-for-mance ours, the glo-ry thine.
4/3 6 6/4 7 6 6 5-7/4-3 6/5-4

NO. 3

plain tune, 6686

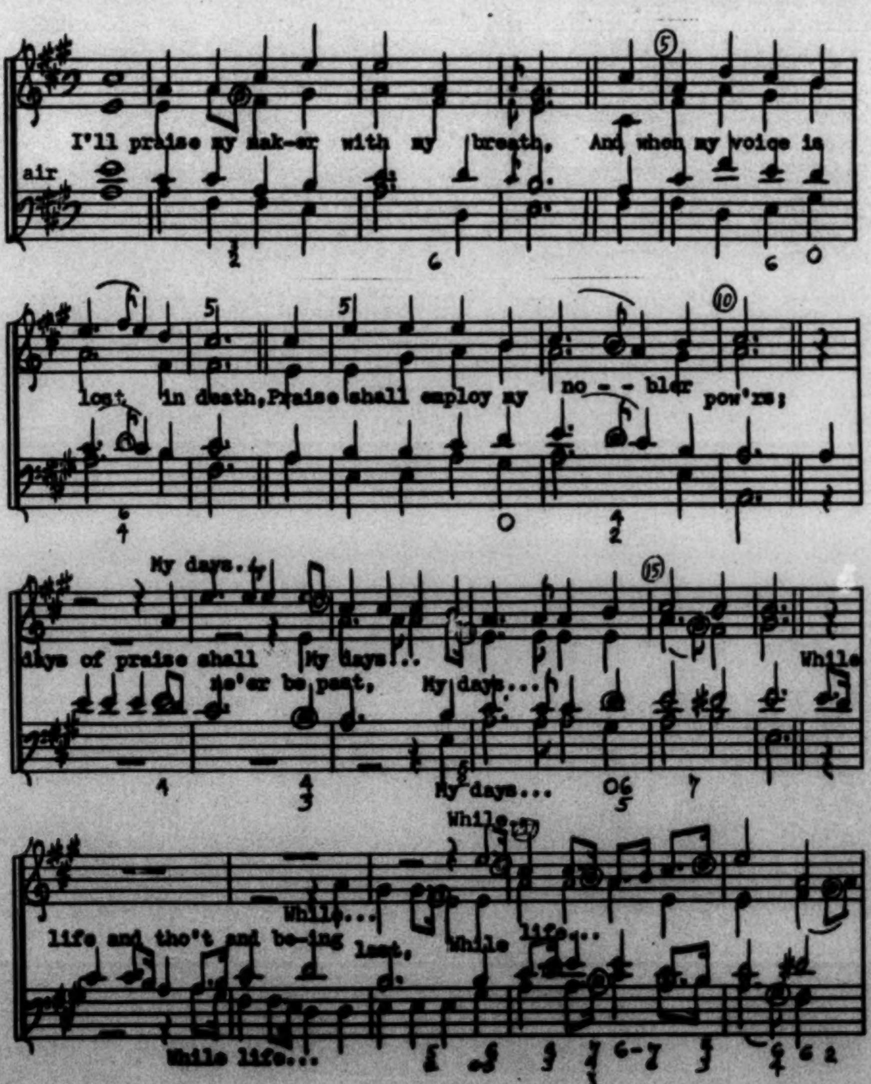
Elias Mann
Mann, NCSH, 1797


From lowest depths of woe, To God I
air
sent my cry; Lord, hear my sup - - - pli
ca - ting voice, And gra - - - cious - ly re - ply.
6
0
5
6
0
7
0
6 7
5
5
6
5
5
3
5

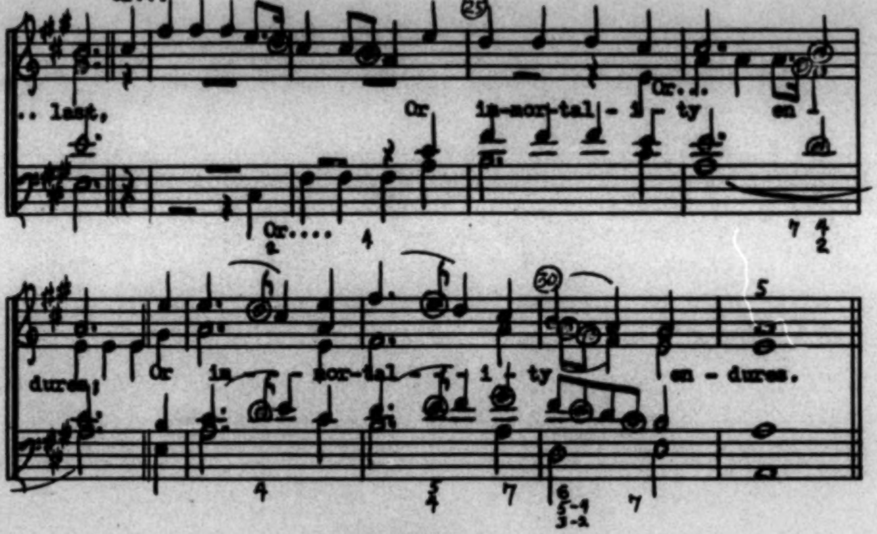
OHIO

fuging-tune, 888888
from Ps. 146, Isaac Watts

Samuel Holyoke
Mann, NCSH, 1797


⑤
I'll praise my mak-er with my breath, And when my voice is
air
2
6
6 0
⑩
lost in death, Praise shall employ my no - - bler pow'rs;
5
5
6
4
0
4
2
⑮
My days...
days of praise shall My days...
ne'er be past, My days...
While
4
4
3
My days...
06
5
7
While...
⑳
While...
life and tho't and be-ing last, While life...
While life...
6-7
6
4
6 2

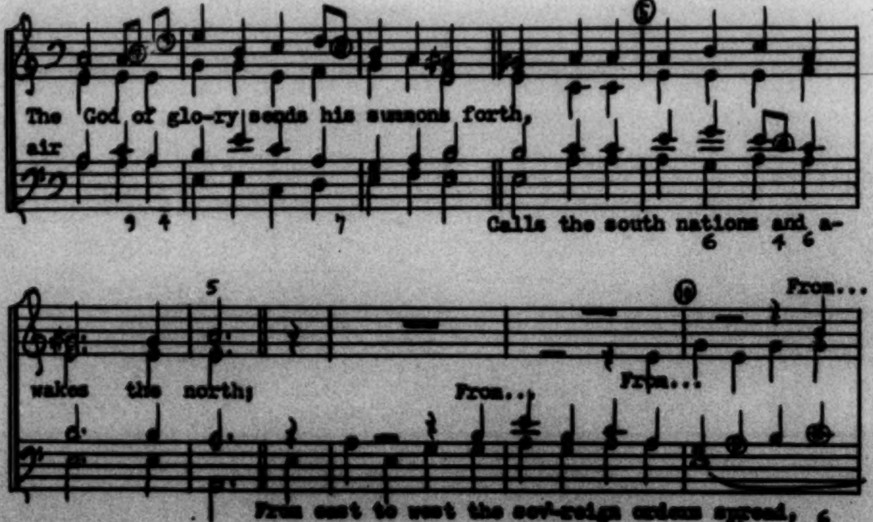
XUM

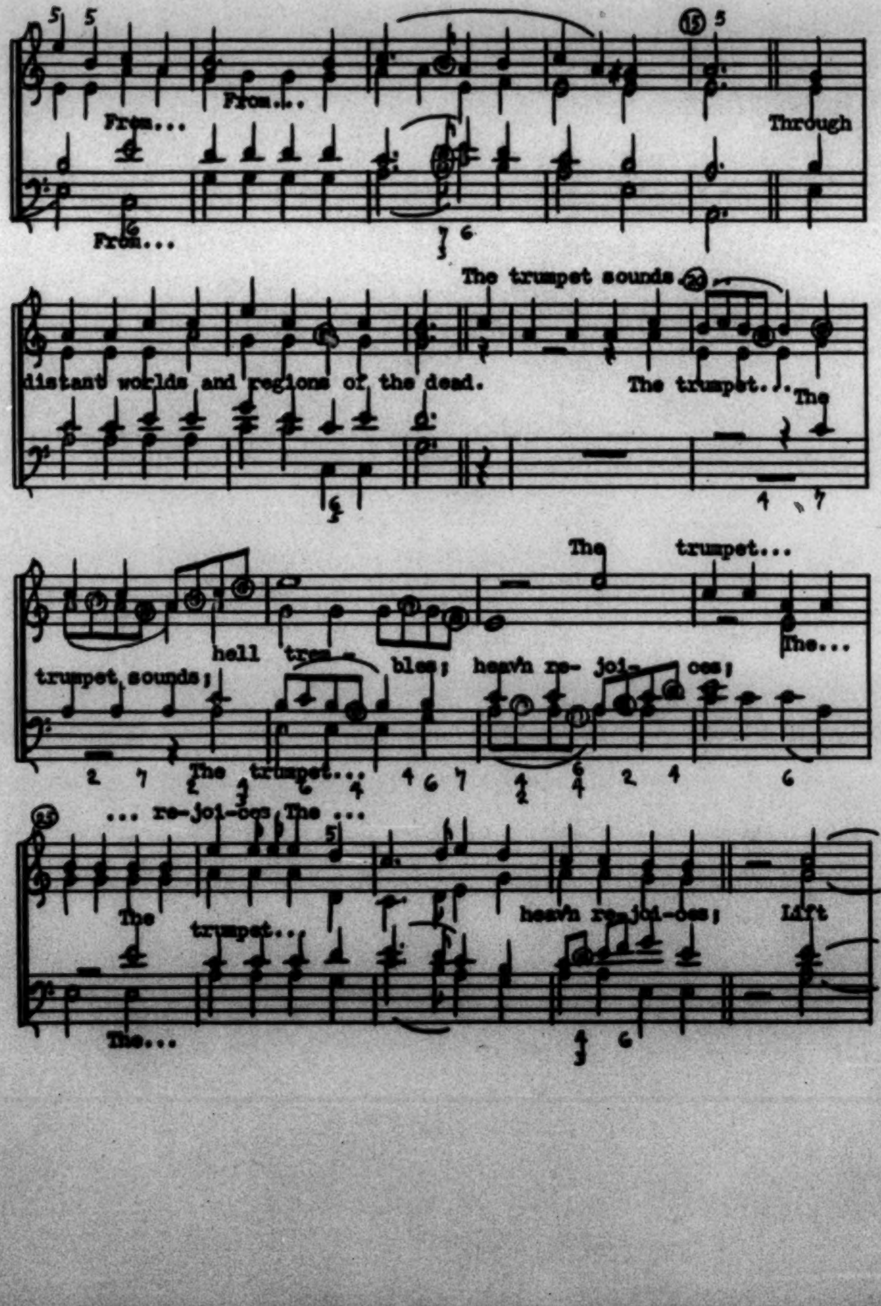

Or...
25
.. last,
Or im-mor-tal-i-ty en
Or..
Or....
2
4
7
4
2
dures; Or im-mor-tal-i-ty en-dures.
30
5
4
5
4
7
6
5-4
3-2
7

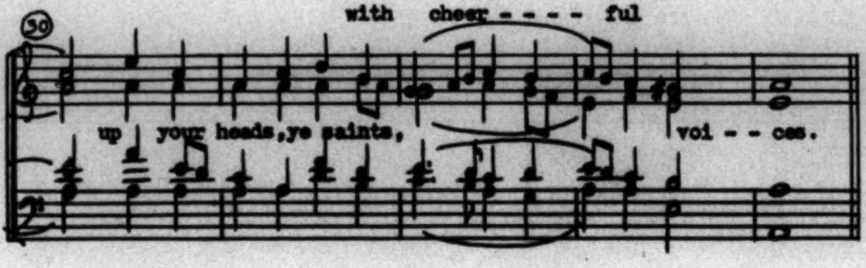
PENNSYLVANIA

fuging-tune, 101010101111
from Psalm 50, Isaac Watts

Jeremiah Ingalls,
Village Harmony, 1798


The God of glo-ry sends his summons forth,
air
5
9
4
7
Calls the south nations and a-
6
4
6
5
wakes the north;
10
From...
From...
From...
From east to west the sov'reign orders spread,
4
6
3

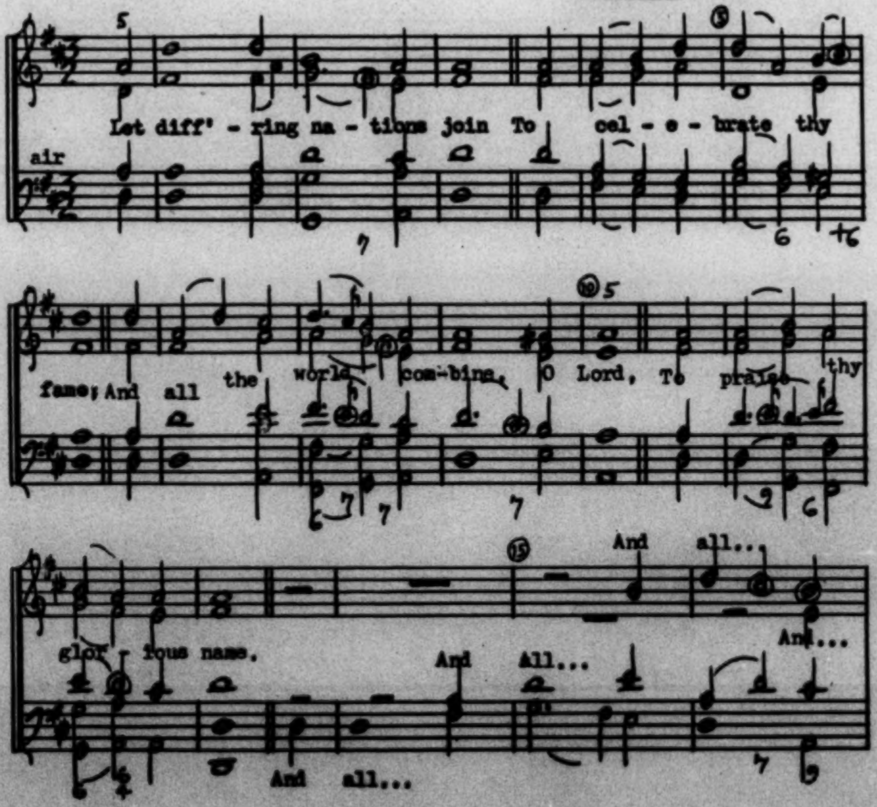

From...
From...
From...
Through
15
The trumpet sounds.
20
distant worlds and regions of the dead.
The trumpet...
The
The trumpet...
trumpet sounds;
hell trem- bles; heav'n re- joi- ces;
The...
The trumpet...
25
... re-joi-ces The ...
The trumpet...
heav'n rejoi-ces; Lift
The...


30
with cheer - - - - ful
up your heads, ye saints, voi - - ces.

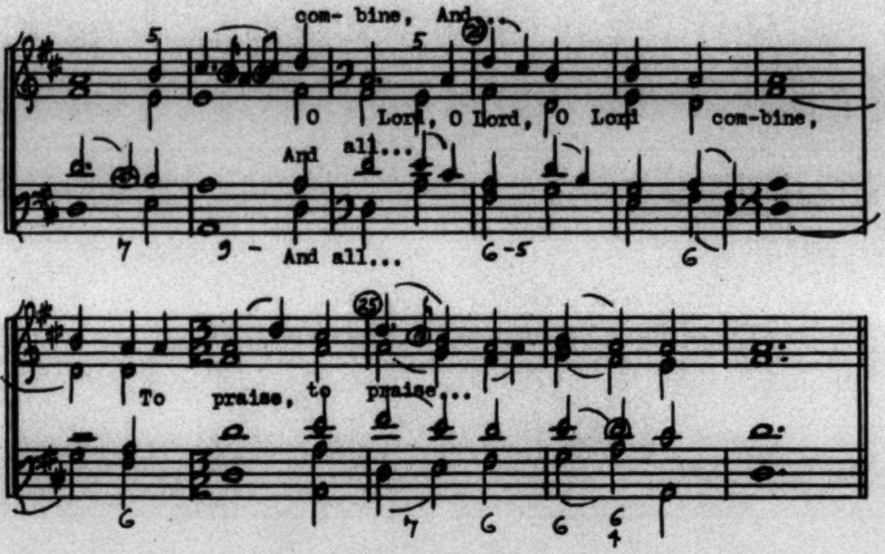
PHILADELPHIA

fuging-tune, 6686

William Billings
Billings, *Singing-Master's Assistant*, 1778


5
15
Let diff' - ring na - tions join To cel - e - brate thy
air
7
6
+6
10 5
fame; And all the world com-bine, O Lord, To praise thy
7
7
7
6
6
glor - ious name.
15
And all...
And all...
And...
And all...
7

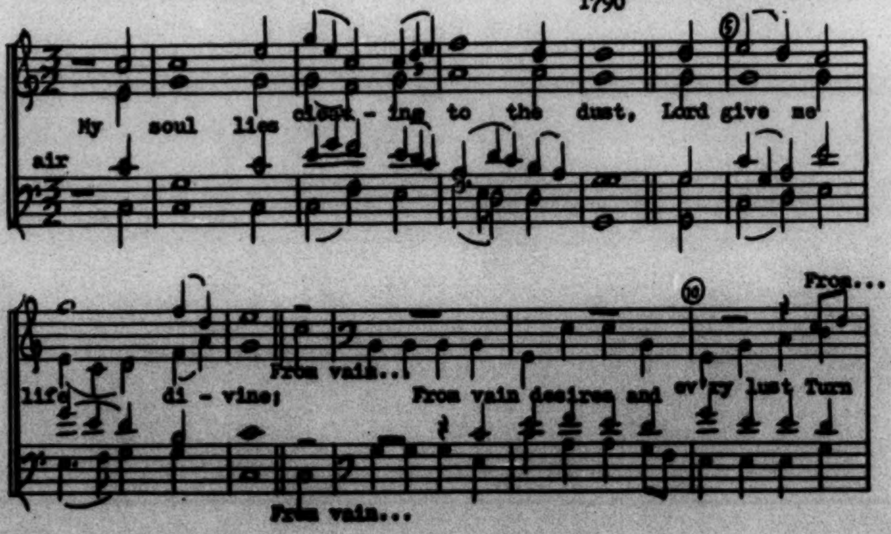
XUM

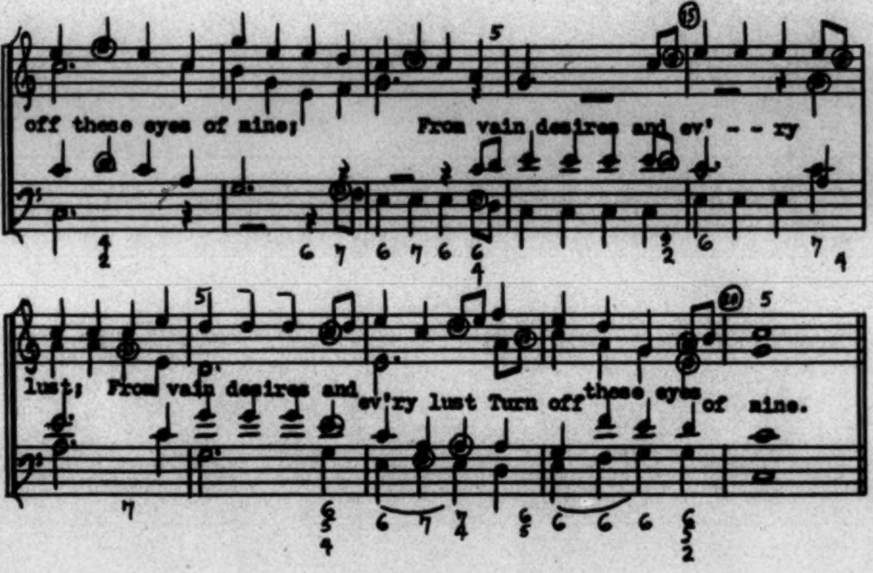

com- bine, And...
5
5
㉒
O Lord, O Lord, O Lord com-bine,
And all...
And
7
9 -
And all...
6-5
6
㉕
To praise, to praise...
6
7
6
6
6
4

PLEASANT VALLEY

fuging-tune, 8686
from Ps. 119, Isaac Watts

Justin Morgan
Benham, Federal Harmony,
1790

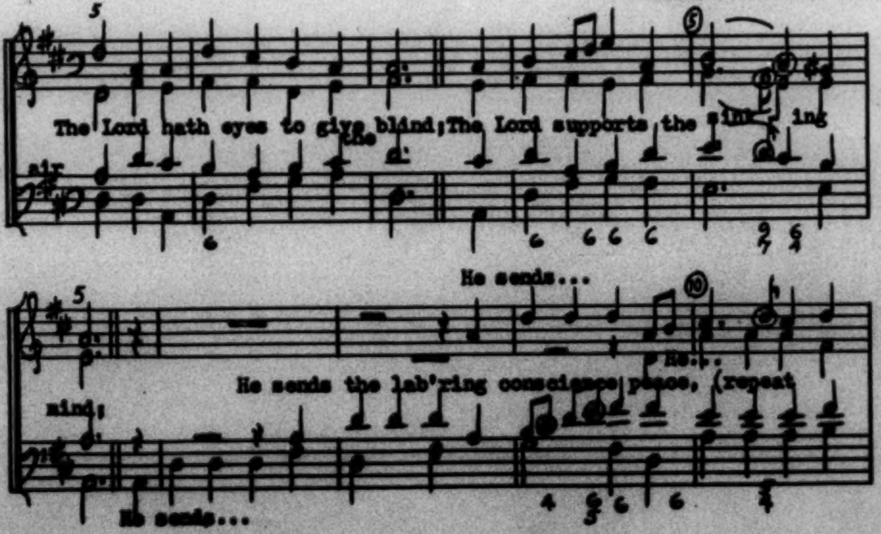

My soul lies cleav - ing to the dust, Lord give me
air
⑤
life di - vine;
From vain...
From vain desires and ev'ry lust Turn
⑩
From...
From vain...

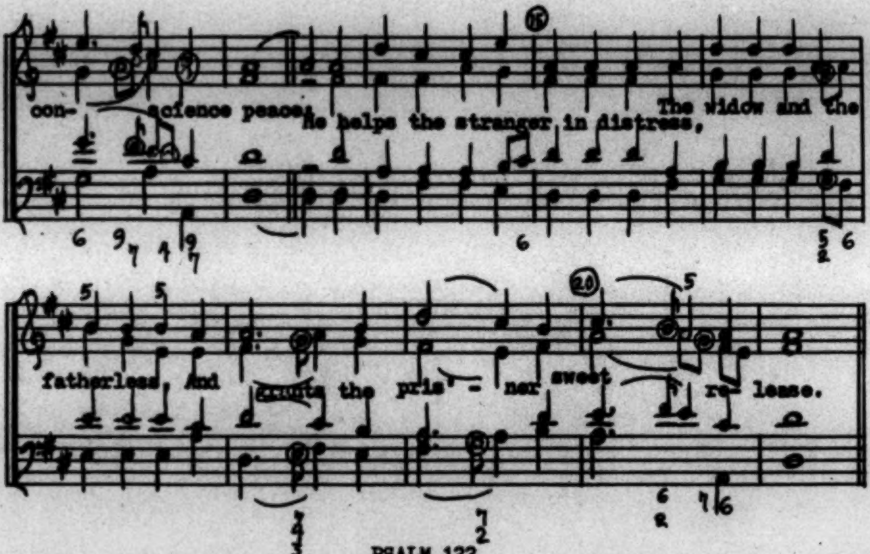

off these eyes of mine; From vain desires and ev' - - ry
lust; From vain desires and ev'ry lust Turn off these eyes of mine.

PSALM 46

fuging-tune, 8888

S. Chandler
Law, Select Harmony, 1779

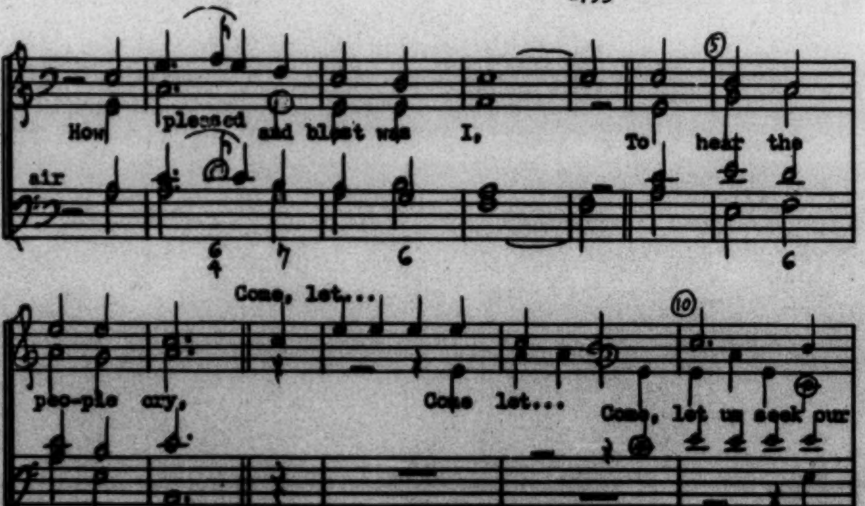

The Lord hath eyes to give the blind; The Lord supports the sink - ing
air
He sends...
mind;
He sends the lab'ring conscience peace, (repeat
He...
He sends...

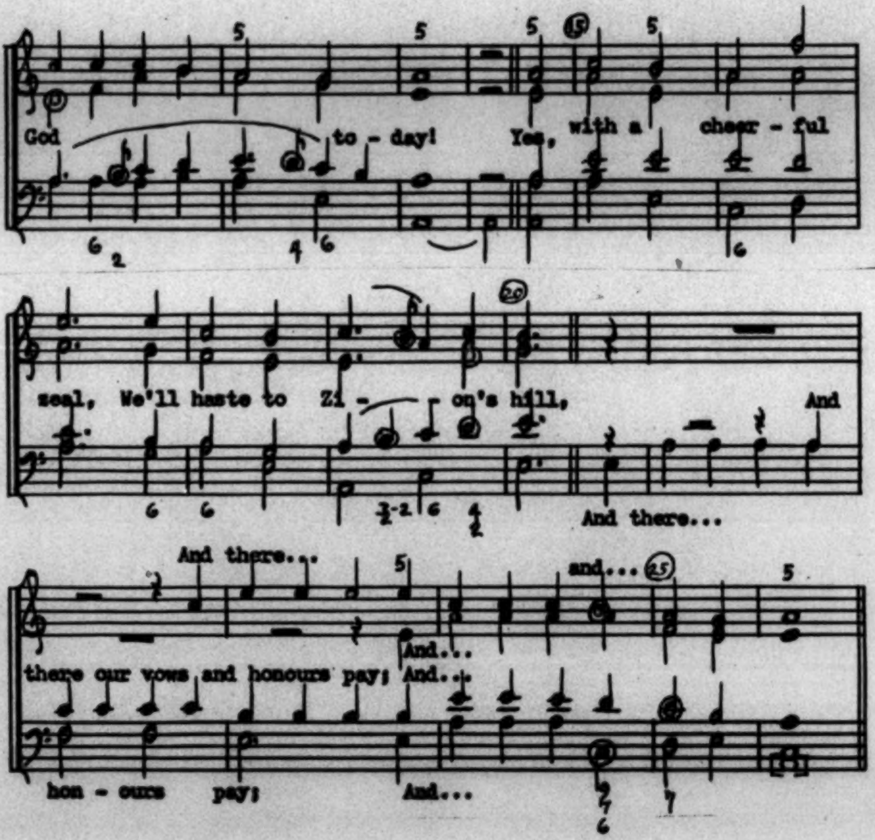

15
con- science peace, He helps the stranger in distress, The widow and the
fatherless, And grants the pris' - ner sweet re- lease.
20

PSALM 122

fuging-tune, 668668
from Ps. 122, Isaac Watts

Amos Bull
Law, Rudiments of Music,
1793

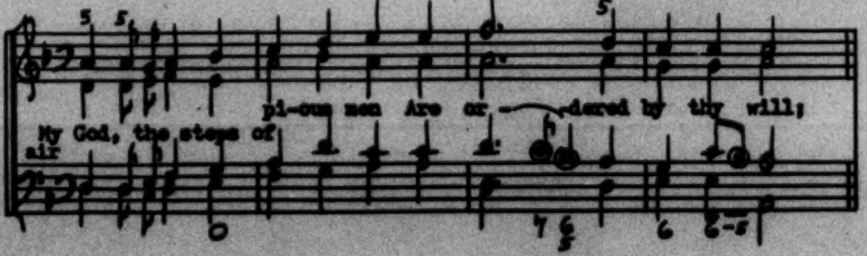

How pleased and blest was I, To hear the
air
5
Come, let...
peo-ple cry, Come let... Come, let us seek our
10
Come...

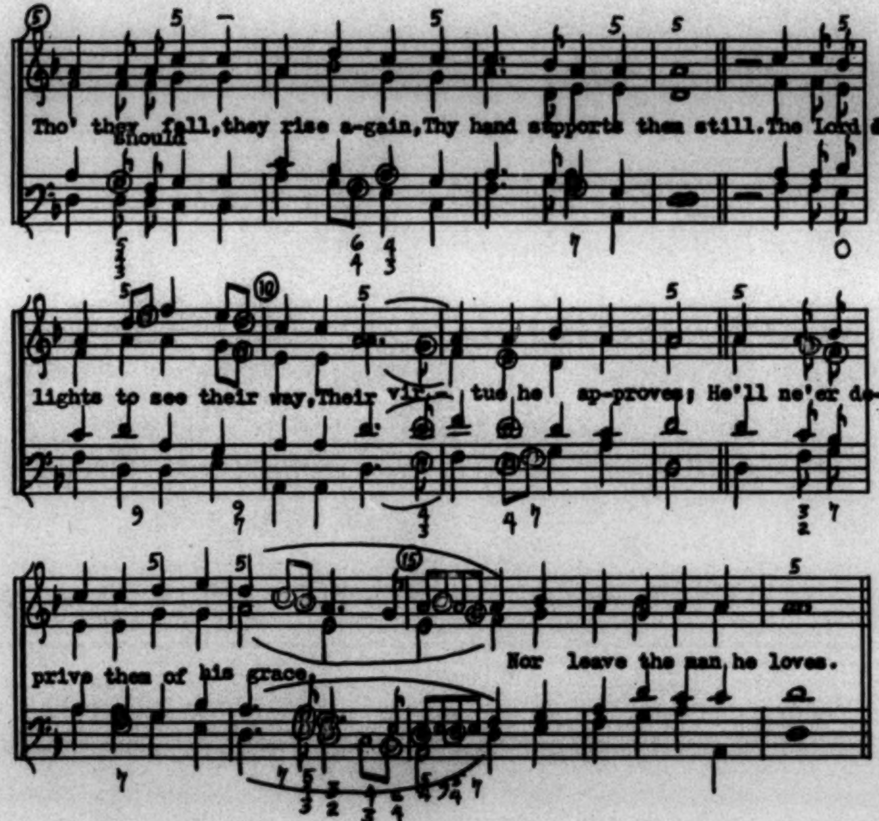

God to - day! Yes, with a cheer - ful
zeal, We'll haste to Zi - on's hill, And
And there...
And there...
and...
there our vows and honours pay; And...
And...
hon - ours pay; And...
15
20
25

ROXBURY

plain tune, 8686D
from Ps. 37, Isaac Watts

Nathan Strong
Brownson, Select Harmony,
[1783].

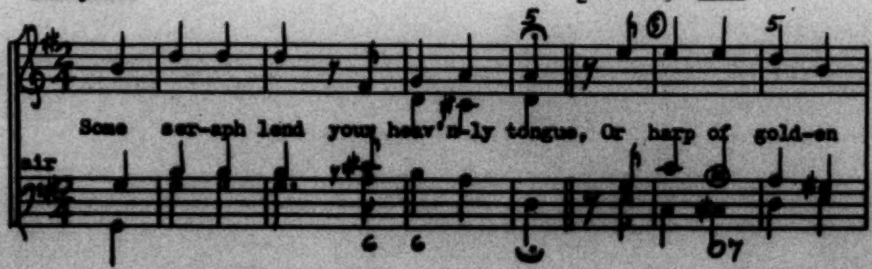

My God, the steps of pi-ous men Are or - dered by thy will;
air


Tho' they fall, they rise a-gain, Thy hand supports them still. The Lord de-
Should
lights to see their way, Their vir- tue he ap-proves; He'll ne'er de-
prive them of his grace, Nor leave the man he loves.

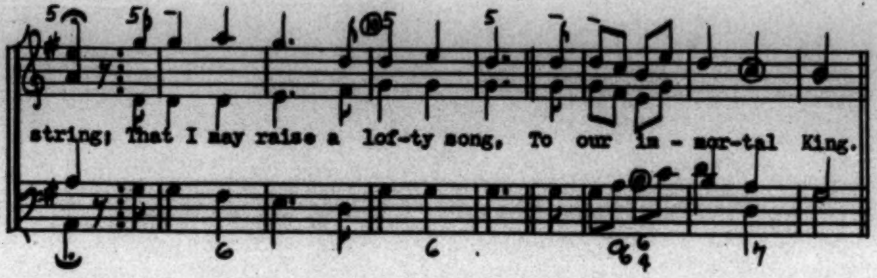
SALEM

plain tune, 8686
anonymous

Oliver Holden
[Holden], MCSM, 1800.


Some ser-aph lend your heav'n-ly tongue, Or harp of gold-en
air

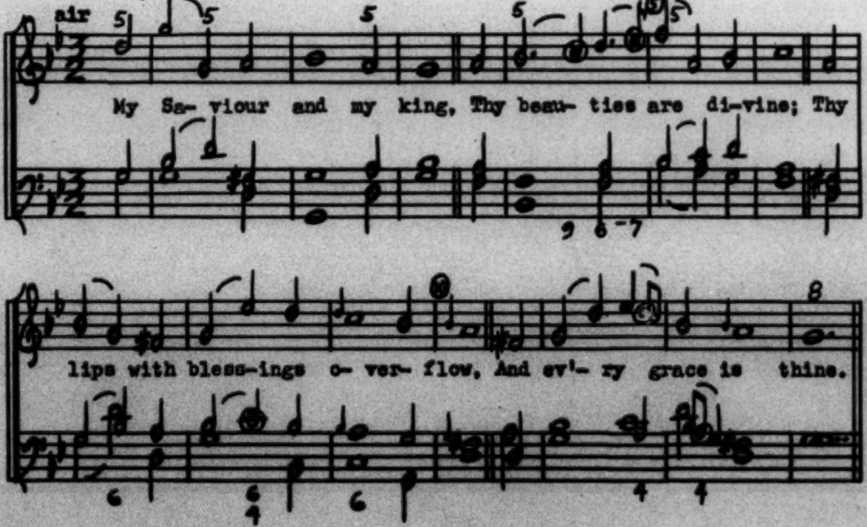
XUM


string; That I may raise a lof-ty song, To our im - mor-tal King.

SALEM

plain tune, 6686
psalm 45, Isaac Watts

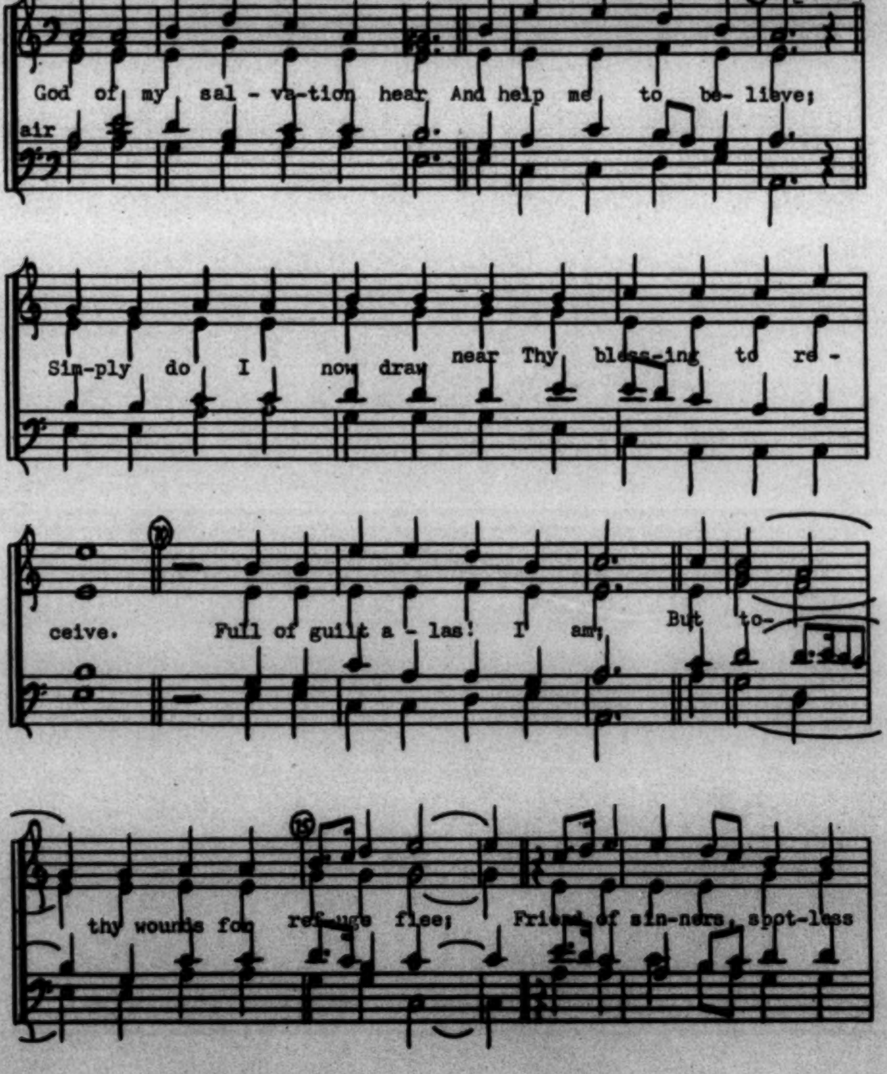
Jacob Kimball
Village Harmony, 1798


air
My Sa- viour and my king, Thy beau- ties are di- vine; Thy
lips with bless-ings o- ver- flow, And ev'- ry grace is thine.

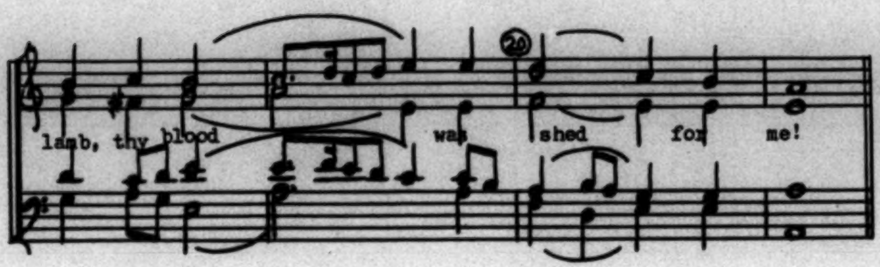
SALISBURY

plain tune, 76767876

Oliver Brownson
Brownson, Select Harmony, [1783].


5
10
15
air
God of my sal-va-tion hear And help me to be-lieve;
Sim-ply do I now draw near Thy bless-ing to re-ceive.
Full of guilt a-las! I am; But to-thy wounds for ref-uge flee;
Friend of sin-ners, spot-less

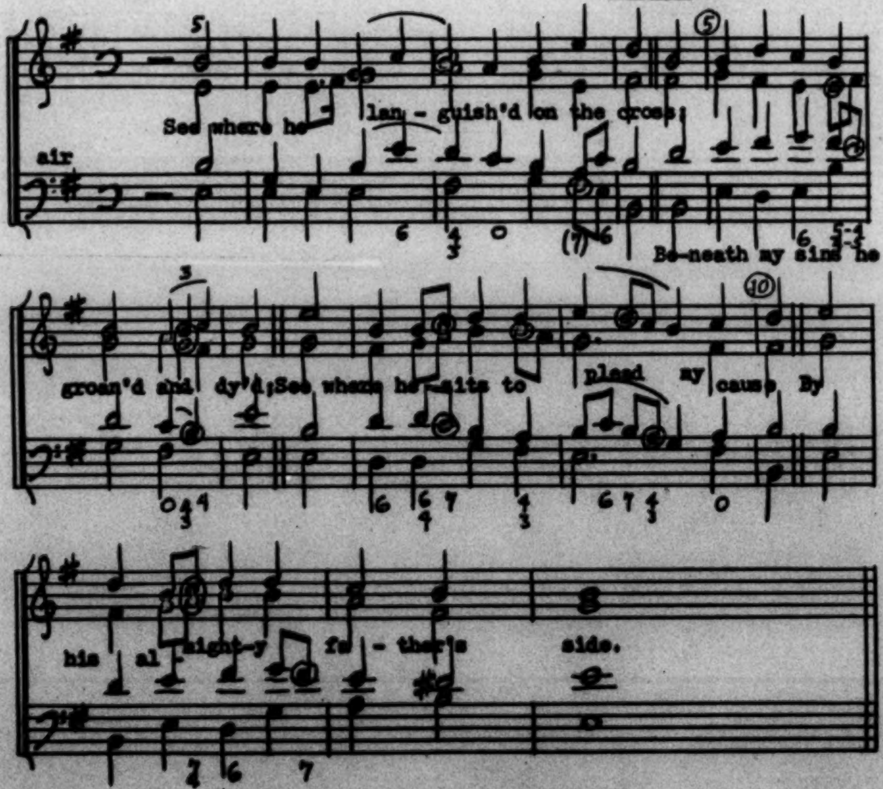
XUM


⑳
lamb, thy blood was shed for me!

SOLITUDE

plain tune, 8888

Samuel Babcock
Wood and Stone, Columbian Harmony, n.d.

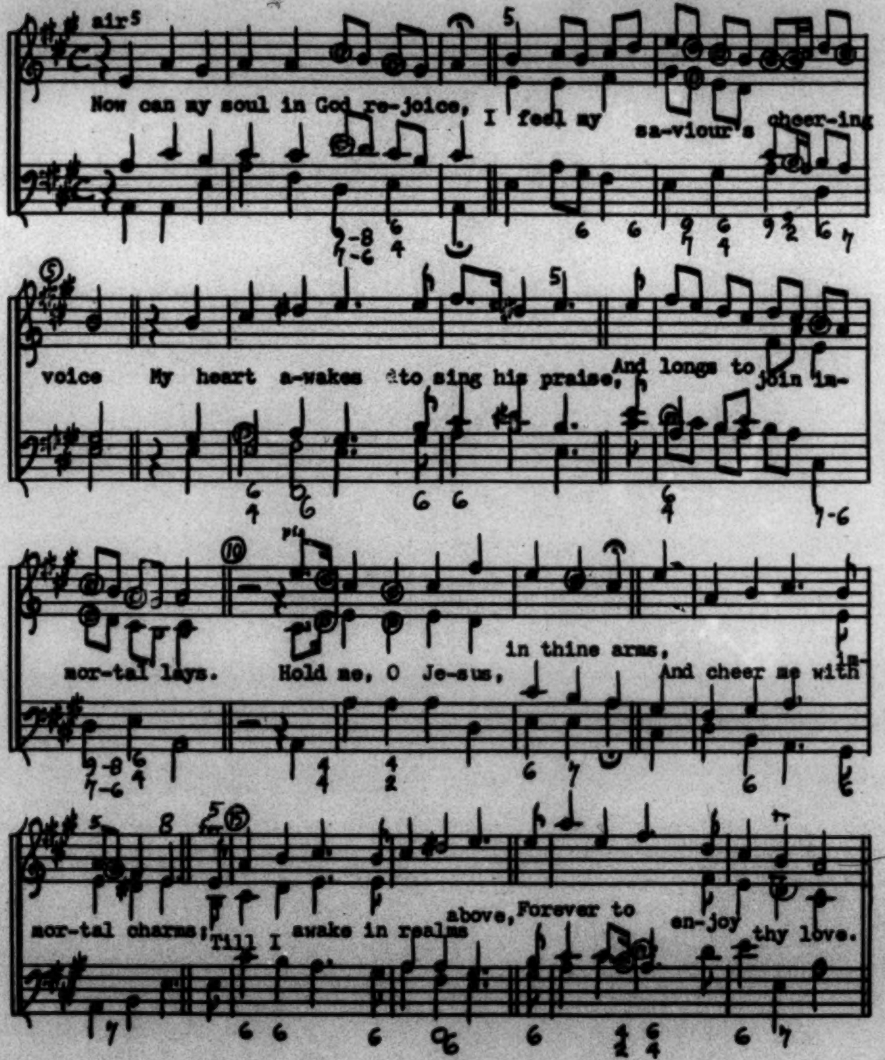

5
⑤
See where he lan - guish'd on the cross;
air
Be-neath my sins he
3
⑩
groan'd and dy'd; See where he sits to plead my cause By
his al - might-y fa - ther's side.

XUM

SOMERSET

plain tune, 8888D
Alleine

Samuel Holyoke
Mann, NCSH, 1797

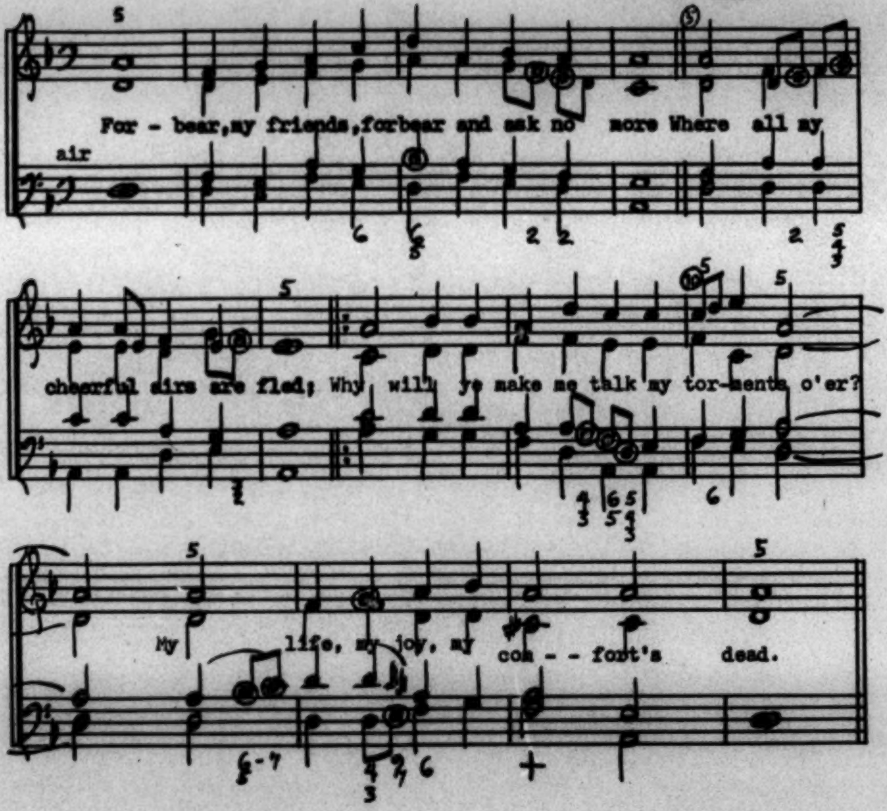

air
Now can my soul in God re-joice, I feel my sa-viour's cheer-ing voice My heart a-wakes to sing his praise, And longs to join im-mor-tal lays. Hold me, O Je-sus, in thine arms, And cheer me with im-mor-tal charms; Till I awake in realms above, Forever to en-joy thy love.
5
10
15
pia

XUM

SOPHRONIA

plain tune, 108108

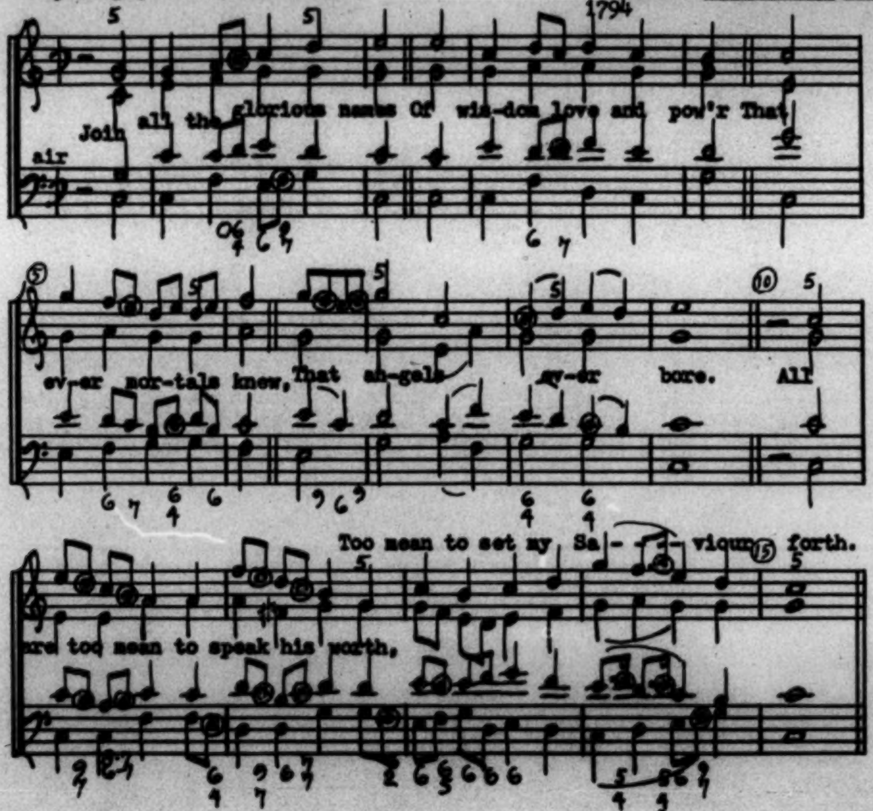
A. or O. King
Pilsbury, USSH, 1799


5
For - bear, my friends, forbear and ask no more Where all my
air
cheerful airs are fled; Why will ye make me talk my tor-ments o'er?
My life, my joy, my com - - fort's dead.

SOUTH BOSTON

plain tune, 666688
hymn 150, bk. I, Isaac Watts

William Billings
Billings, Continental Harmony, 1794


air
Join all the glorious names Of wis-dom love and pow'r That
ev-er mor-tals knew, That an-gels ev-er bore. All
are too mean to speak his worth,
Too mean to set my Sa- - -viour forth.
5
10
15

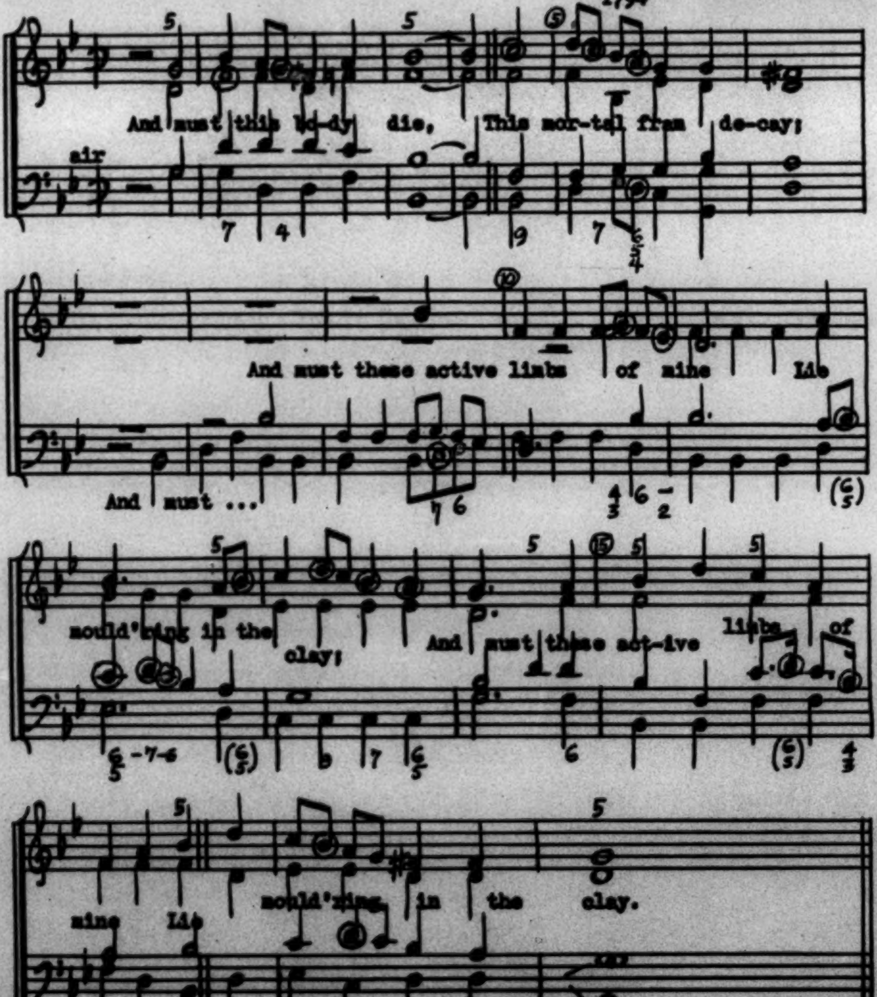
XUM

XUM

ST. MARK'S

fuging-tune, 6686
hymn 110, bk. II, Isaac Watts

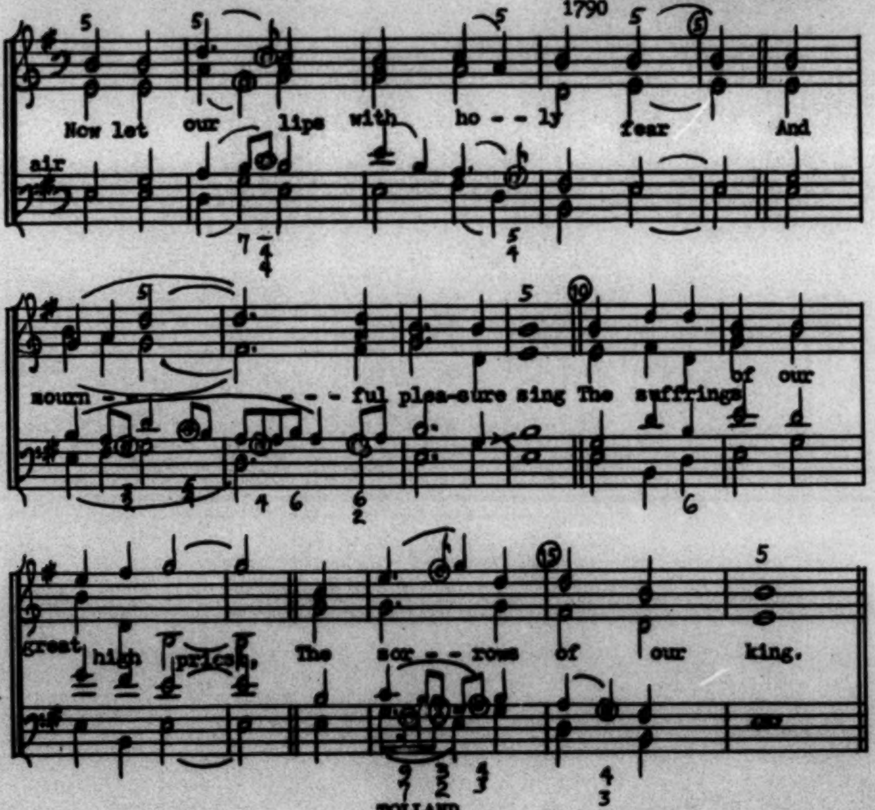
Supply Belcher
Belcher, Harmony of Maine, 1794


air
And must this bo-dy die, This mor-tal frame de-cay;
And must these active limbs of mine Lie
And must ...
mould'ring in the clay; And must these act-ive limbs of
mine Lie mould'ring in the clay.

SYMPATHY

plain tune, 8686
from Ps. 69, Isaac Watts

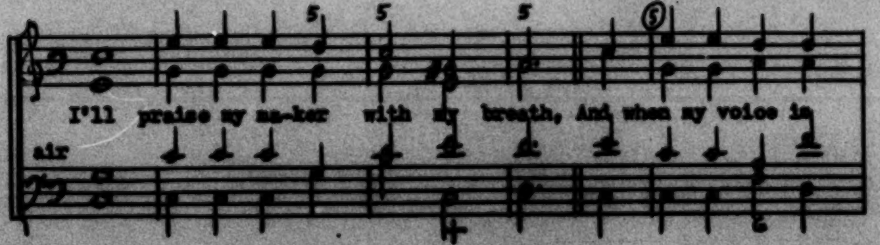
Isaac Cook
Benham, Federal Harmony,
1790


Now let our lips with ho - - ly fear And
air
mourn - - - - ful plea-sure sing The suff'rings of our
great high priest, The sor - - rows of our king.

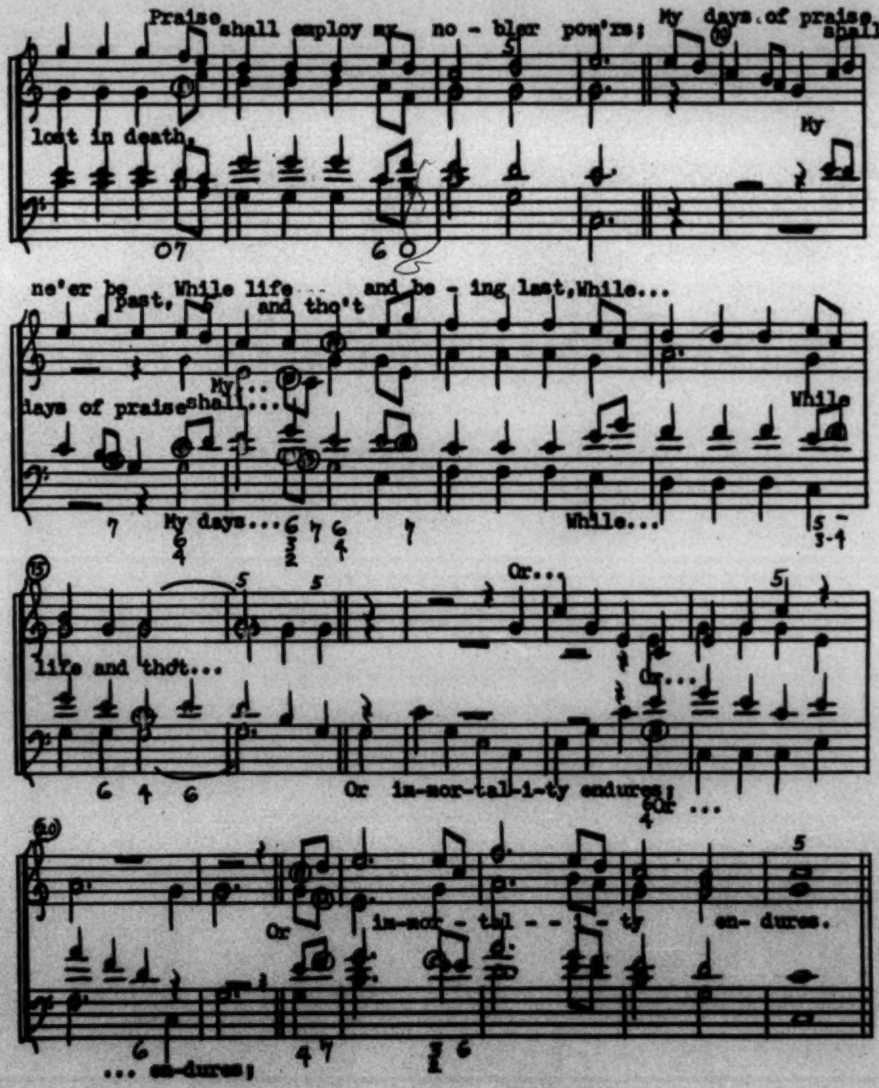
TOLLAND

fuging-tune, 888888
from Ps. 146, Isaac Watts

Stephen Jenks
Jenks, Delights of Harmony,
1804


I'll praise my ma-ker with my breath, And when my voice is
air

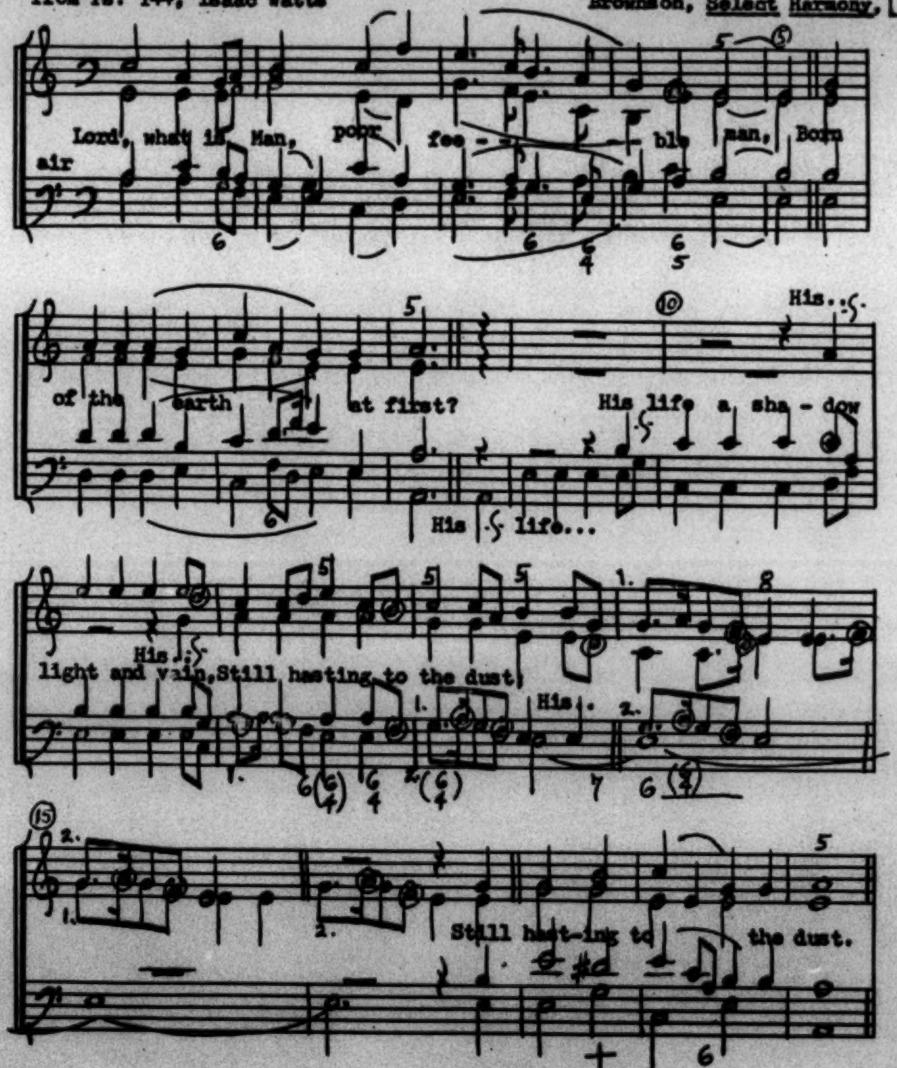
XUM


Praise shall employ my no - bler pow'rs; My days of praise shall
lost in death,
My
ne'er be past, While life ... and be - ing last, While...
and tho't
My...
days of praise shall...
While
My days...
While...
life and tho't...
Or...
Or...
Or im-mor-tal-i-ty endures;
Or ...
Or im-mor - tal - - i - ty en- dures.
... en-dures;

TRUMBULL

fuging-tune, 8686
from Ps. 144, Isaac Watts

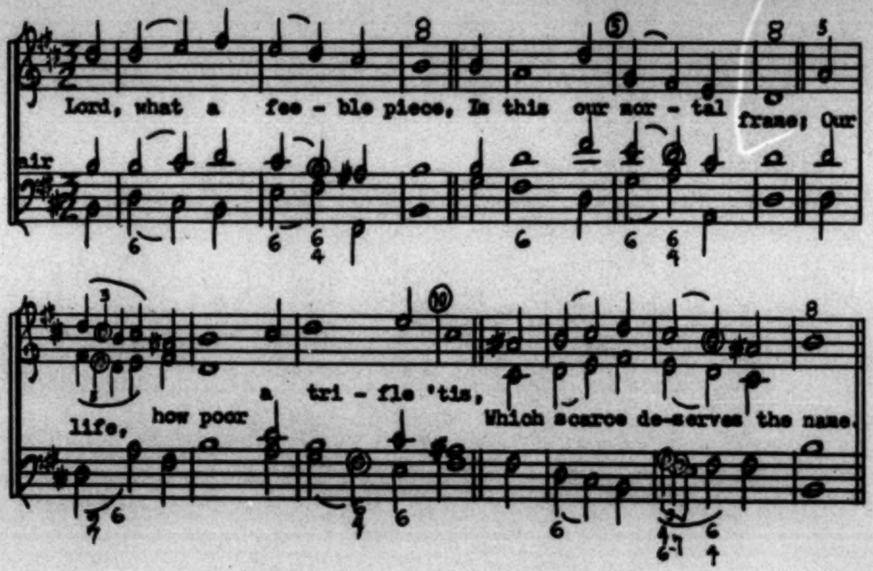
Asahel Benham
Brownson, Select Harmony, [1783].


Lord, what is Man, poor fee - - ble man, Born
air
of the earth at first?
His life a sha - dow
His... His life...
light and vain, Still hasting to the dust;
His... His.
Still hast-ing to the dust.
5
⑤
⑩
⑮
6
6 4
6 5
1.
2.
8
7
6 (6 4)
6 4
+
6

ULSTIC

plain tune, 6686
from Ps. 90, Isaac Watts

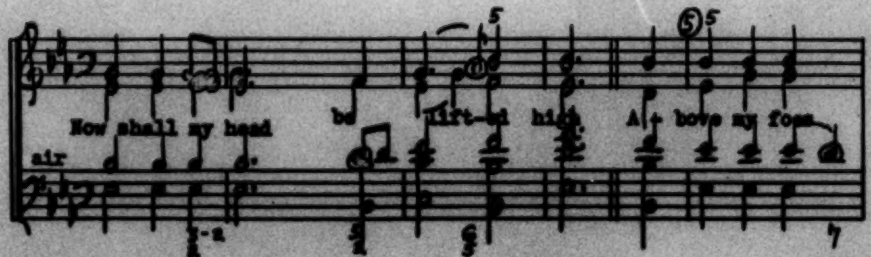
W. Cole
Gram, Holyoke, Holden, Massachusetts Compiler, 1795

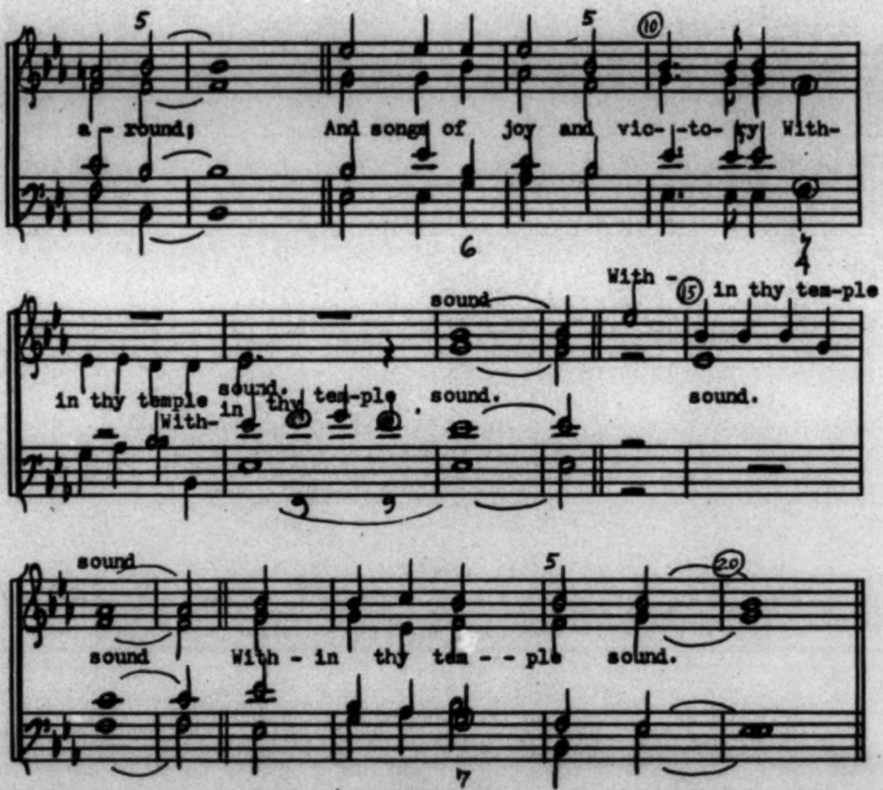

Lord, what a fee - ble piece, Is this our mor - tal frame; Our
air
life, how poor a tri - fle 'tis, Which scarce de-serves the name.

VICTORY

fuging-tune, 8686
from Ps. 27, Isaac Watts

Daniel Read
Read, American Singing Book, 1785

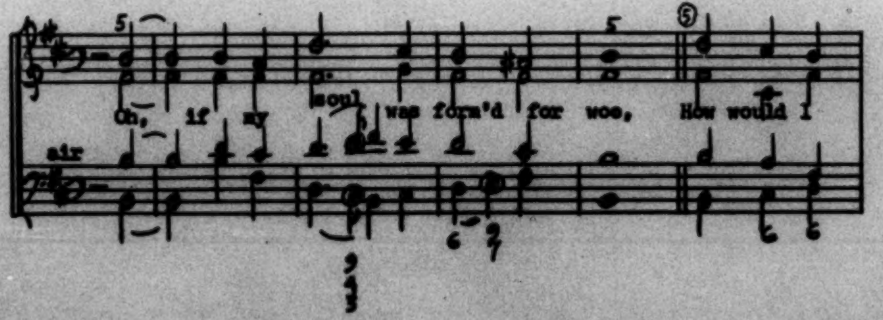

Now shall my head be lift-ed high, A - bove my foes
air


a - round; And songs of joy and vic - to - ry With-
With - in thy tem-ple
in thy temple sound. in thy tem-ple sound. sound.
With-
sound
sound With - in thy tem - - ple sound.
6
7 4
9 9
7
10
15
20

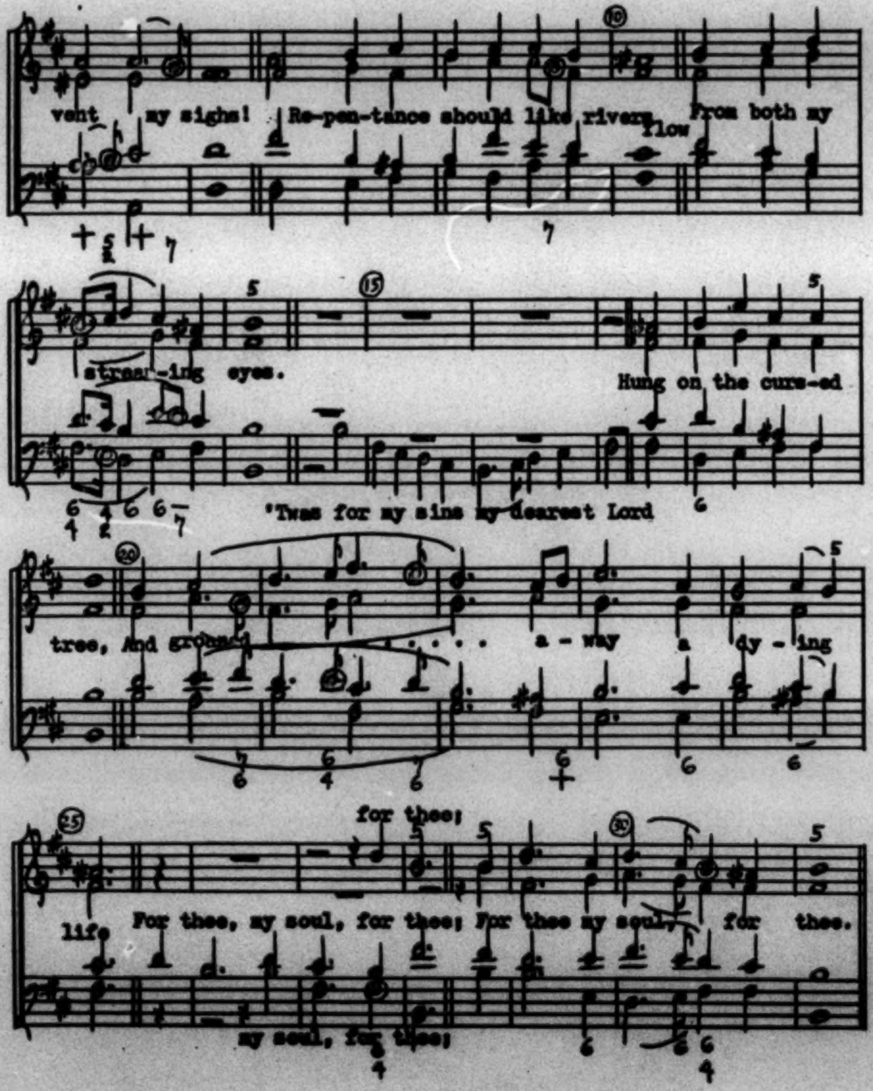
WALPOLE

tune with extension, 8686D
hymn 106, bk. II, Isaac Watts

Abraham Wood
[Holden], MCSM, 1800.


Oh, if my soul was form'd for woe, How would I
air
6 7
9 4 3
6 6
5

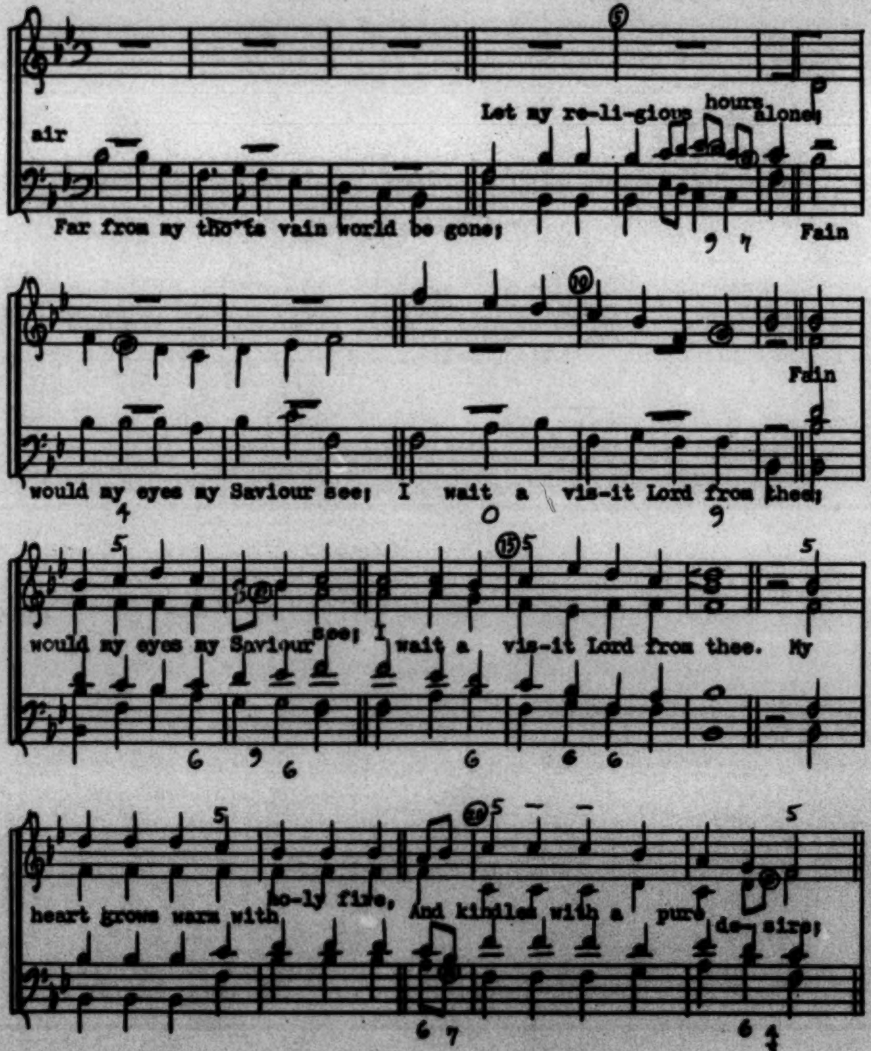
XUM

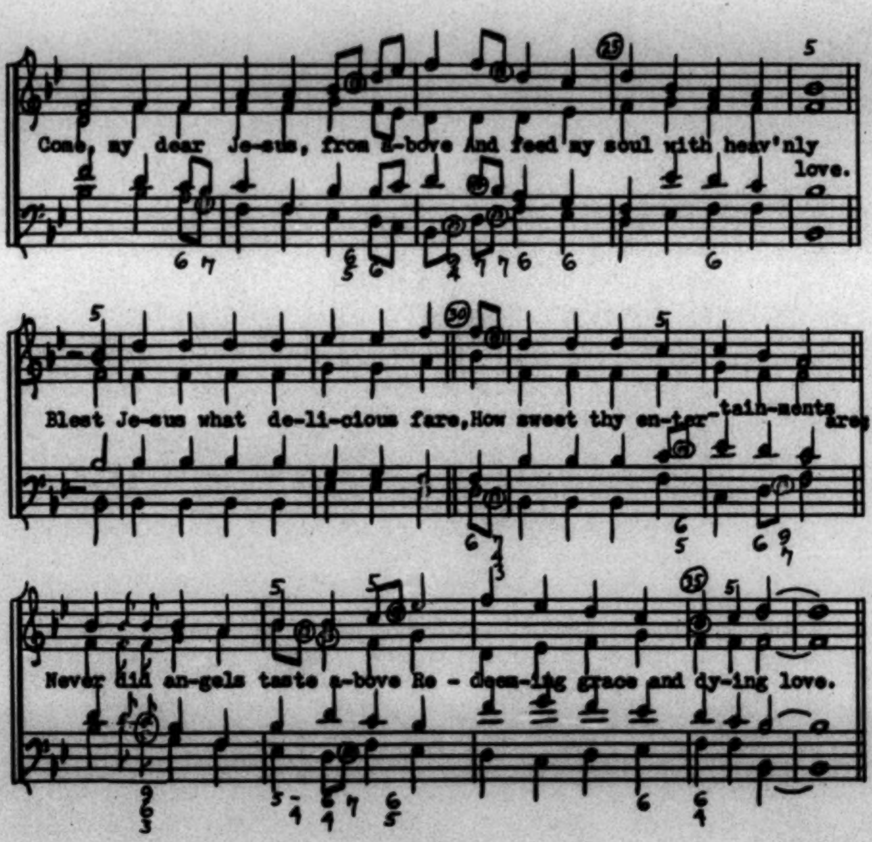

vent my sighs! Re-pen-tance should like rivers flow From both my
stream-ing eyes. Hung on the curs-ed
'Twas for my sins my dearest Lord
tree, And groaned . . . . . a - way a dy - ing
for thee;
life For thee, my soul, for thee; For thee my soul, for thee.
my soul, for thee;
10
15
20
25
30

WESTFORD

set-piece, 8888
hymn 15, bk. II, Isaac Watts

Daniel Read
Read, American Singing Book,
1785

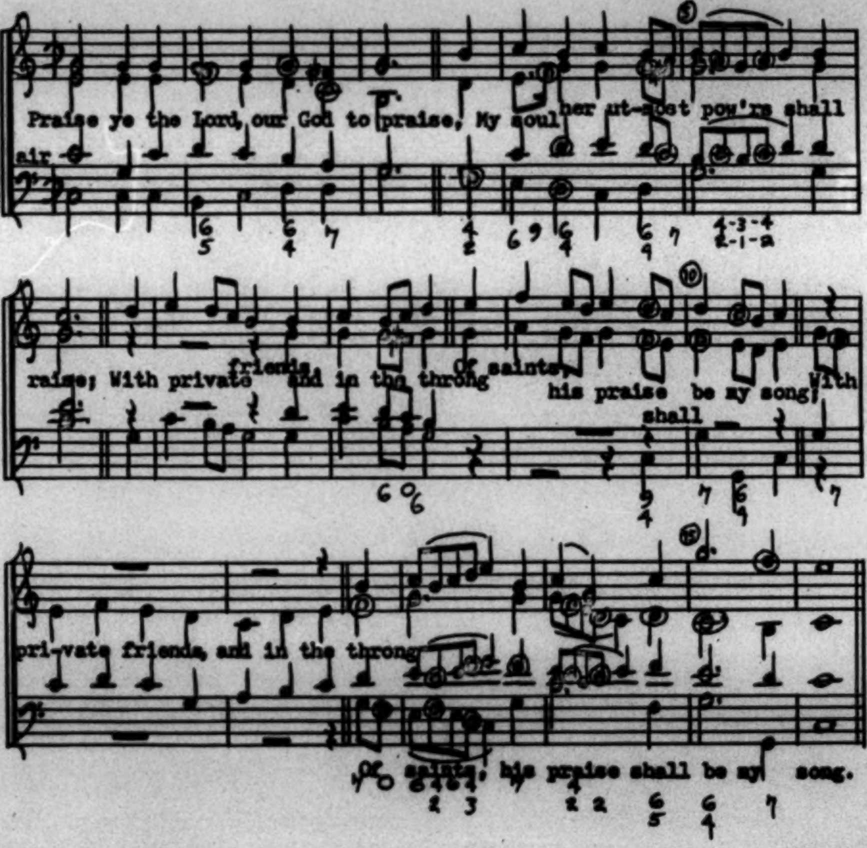

5
Let my re-li-gious hours alone;
air
Far from my tho'ts vain world be gone;
9 7
Fain
10
Fain
would my eyes my Saviour see; I wait a vis-it Lord from thee;
4 0 9
5 15 5 5
would my eyes my Saviour see; I wait a vis-it Lord from thee. My
6 9 6 6 6 6
5 20 5 5
heart grows warm with ho-ly fire, And kindles with a pure de-sire;
6 7 6 4 3


Come, my dear Je-sus, from a-bove And feed my soul with heav'nly love.
Blest Je-sus what de-li-cious fare, How sweet thy en-ter-tain-ments are;
Never did an-gels taste a-bove Re - deem-ing grace and dy-ing love.
25
30
35

WOODROW

tune with extension, 8888

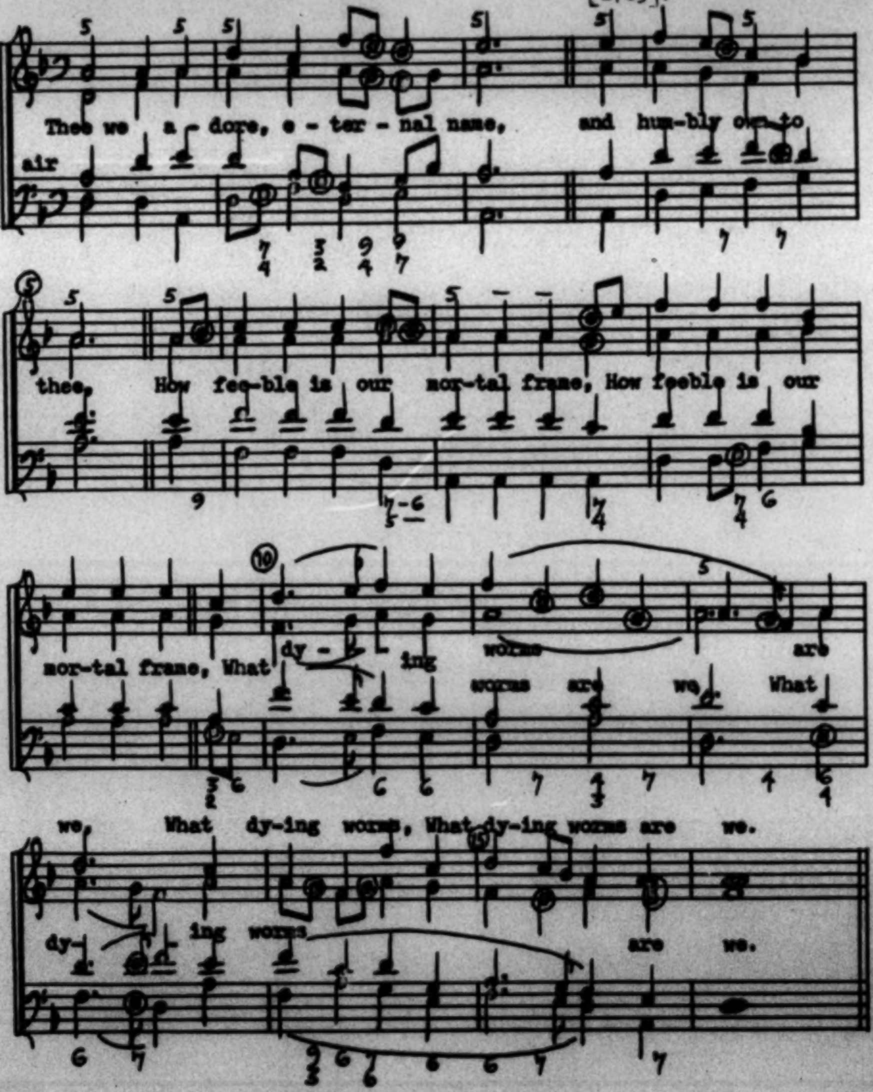
Samuel Holyoke
Village Harmony, 1798


Praise ye the Lord, our God to praise, My soul her ut-most pow'rs shall
air
raise; With private friends and in the throng Of saints, his praise shall be my song; With
pri-vate friends, and in the throng
Of saints, his praise shall be my song.

WORTHINGTON

tune with extension, 8686
hymn 55, bk. II, Isaac Watts

Nathan Strong
Brownson, *Select Harmony*,
[1783].


Thee we a - dore, e - ter - nal name, and hum-bly own to
air
thee, How fee-ble is our mor-tal frame, How feeble is our
mor-tal frame, What dy - ing worms are
worms are we. What
we, What dy-ing worms, What dy-ing worms are we.
dy- ing worms are we.

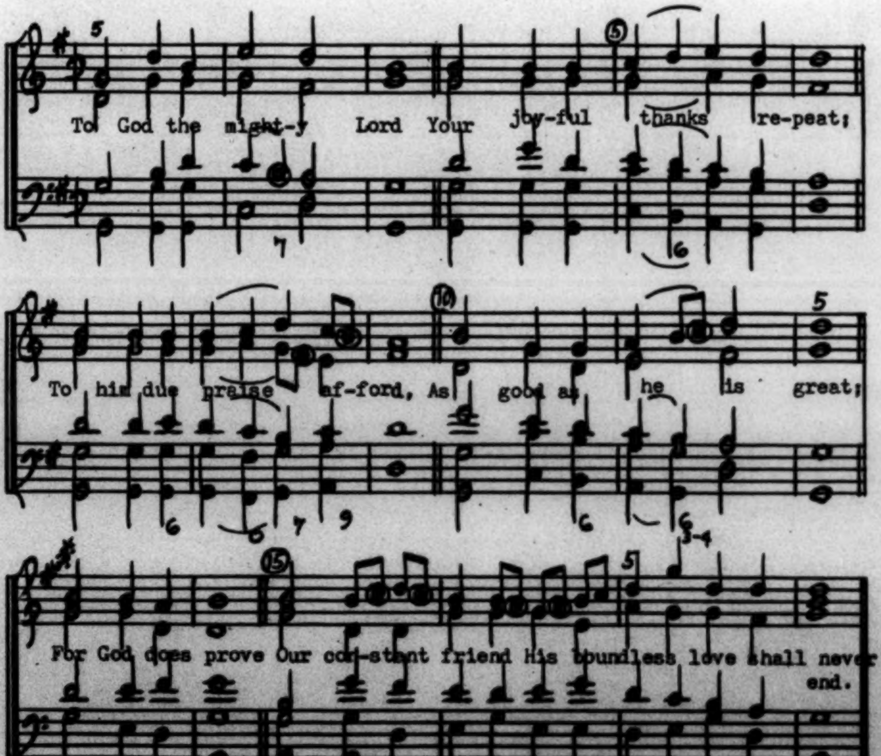
APPENDIX E

REVISIONS OF THREE BILLINGS TUNES

Three of William Billings's tunes found in the core repertory--"Amherst," "Brookfield," and "Lebanon"--were corrected and revised for his 1778 publication The Singing-Master's Assistant after having initially appeared in his first publication, The New-England Psalm-Singer, 1770.

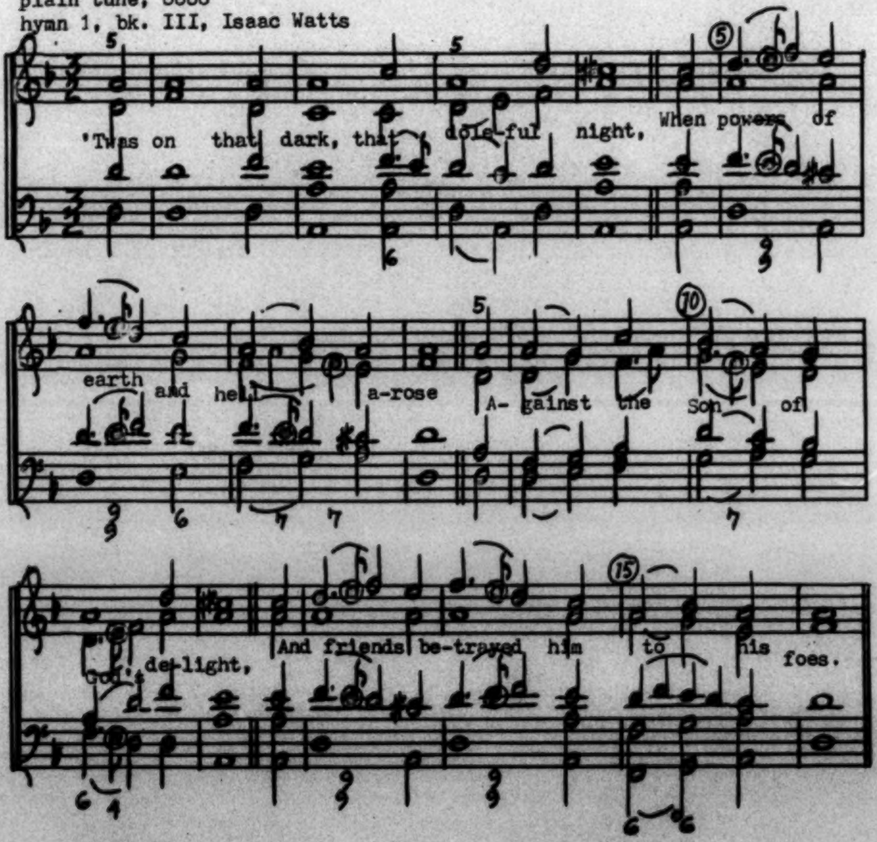
AMHERST

plain tune, 666688


5
To God the might-y Lord Your joy-ful thanks re-peat;
7
⑤
6
To his due praise af-ford, As good as he is great;
6
6
7
9
⑩
6
6
3-4
5
For God does prove Our con-stant friend His boundless love shall never end.
⑮
4
7
9
3 4
6
6

BROOKFIELD

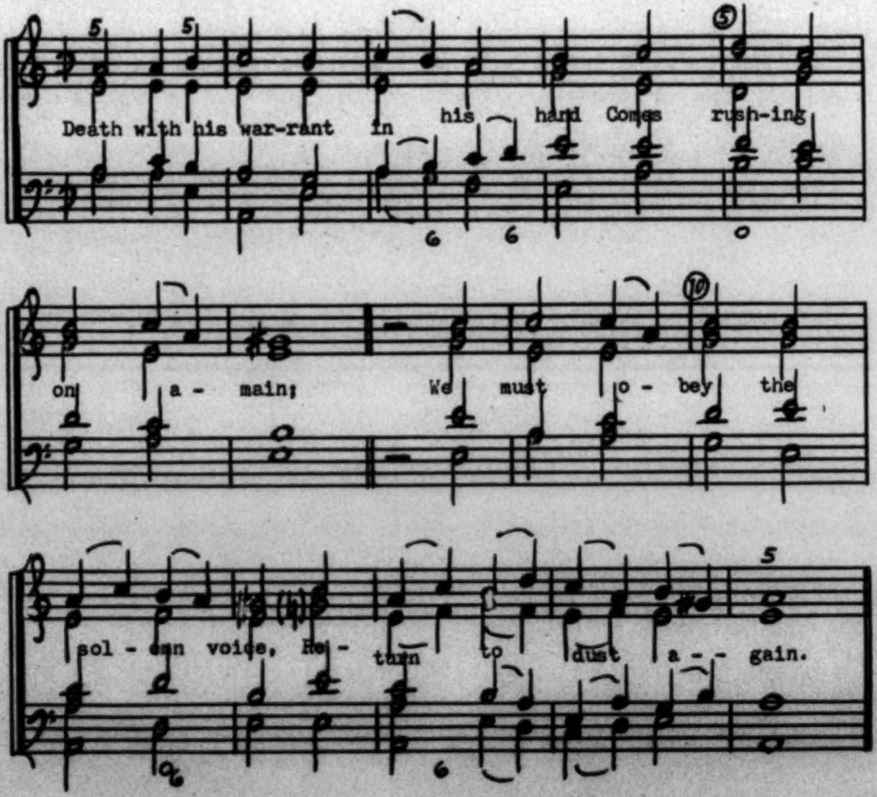
plain tune, 8888
hymn 1, bk. III, Isaac Watts


5
5
⑤
'Twas on that dark, that dole-ful night, When powers of
⑩
5
earth and hell a-rose A-gainst the Son of
⑮
God's de-light, And friends be-trayed him to his foes.
6
6
7
7
6
7
6
4
6
6

XUM

LEBANON

plain tune, 8686


5
5
⑤
Death with his war-rant in his hand Comes rush-ing
6
6
0
⑩
on a - main; We must o - bey the
sol - emn voice, Re - turn to dust a - - gain.
6
6
5

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XUM

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